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THE ALLEN A. BROWN COLLECTION.
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A Madame la Comtesse
ADINE APRAXINE
née Princesse Troubetzkoi.

3ième TRIO

(E dur)
POUR

Piano, Violon et Violoncelle

composé
PAR

ANT. RUBINSTEIN.

OP 32.

Propriété de l'Editeur.

Leipzig, chez Bartholf Senff.
London J. J. Ewer & Cie
Ent.d Stat Hall.

Pr. 9 M.—.

Arrangement pour le Piano à quatre Mains par **Aug. Horn.** Pr. 6 M.—.

210.
455.

ROYAL ALBERT-HALL CONCERTS.

(*From "The Times," November* 9.)

A series of concerts projected by Messrs Novello, the comprehensive plan of which has been for some time a topic of conversation among amateurs and musicians, began very successfully on Saturday. The scheme includes concerts for each night in the week, Sunday of course excepted; and the programmes are to be so varied as to meet the requirements of every taste. Thus Mondays are given to "Ballads," Tuesdays to "English" music, Wednesdays to "classical" music, Thursdays to "Oratorio," Fridays to "modern German" music, and Saturdays to "Popular" music. The details of this scheme have been so widely circulated that our musical readers may fairly be credited with a knowledge of them. The announcements of the promoters are of such a nature as—supposing the scheme itself to win public sympathy—will justify the fairest hopes. The best talent in every department appears to have been secured, and whatever the character of each performance may be agreed upon, the services of the most competent and experienced exponents are enlisted. Choral and orchestral music, solo music, vocal and instrumental, together with organ music, to which professors of the highest repute are invited to contribute, all figure in the general prospectus. For how long a time the concerts are to go on is, it may be presumed, just now a matter of conjecture, depending on the support they may receive. Three months, we understand, will constitute the *minimum*, but in case of favourable results, that period may be indefinitely prolonged. Further preliminary would be superfluous. Enough that if the undertaking prospers the Royal Albert Hall will be almost incessantly harmonious from one end of the year to the other.

The opening concert, on Saturday night, came under the designation of "popular;" the hall was well filled, and, in spite of the fog, which penetrated through every aperture, looked, if not brilliant—for that, under the circumstances, was hardly possible—at least imposing. ... Arthur Sullivan.
Trio in B flat, Op. 52, for pianoforte, violin, and violoncello Rubinstein.

The players in the quartet were M. Sainton, Herr L. Ries, Mr Zerbini, and Signor Pezze—a Frenchman, a German, an Englishman, and an Italian. Signor Piatti being indisposed, his place at the violoncello desk was worthily filled by his compatriot, Signor Pezze, himself a practised master of the instrument. It is always a treat to hear the great French violinist lead one of the works of Mendelssohn. Besides his manipulative skill, broad tone, sweeping bow-arm, and vigorous expression, he has all the requisite fire, and, indeed, is a thorough adept in the school to which the quartets belong. Herr Ries (second violin) and Mr Zerbini (viola) are men of long-proved ability, thoroughly prepared for whatever task may be assigned to them. Herr Ries, by the way, played second violin at the first Monday Popular Concert (February, 1859), and has remained at his post, almost without intermission, ever since. The performance of the quartet, which, if not one of those most frequently given, is certainly one of its composer's very best, was excellent from first to last. The fairy-like *scherzo*, led off and kept up at a true Mendelssohnian pace, was repeated in answer to a loud and unanimous demand from the audience.

The pianist (and the "lion") of the evening was Dr Hans von Bülow, who in the solo sonata, the duet with violoncello, and the trio, had more than enough set down for him; but this gifted and versatile gentleman is never at a loss. Nothing seems to come amiss to his fingers. He plays music of al schools with equal readiness and facility, as amateurs who attend his "Pianoforte Recitals" are well aware; and, though occasionally reminding us of Herr Anton Rubinstein, stamps every piece he takes in hand with an unmistakable individuality of his own. This was strongly evidenced on this occasion in his reading of Beethoven's poetical sonata from beginning to end. The opening movement, with its fragmentary divisions, was the one which least favourably impressed us; but the theme of the final variations was given with genuine expression—"sung," indeed, as it should be, while the variations, especially those most closely adhering to the character of the tuneful and simple theme upon which they are constructed, left nothing to desire. The *scherzo* marked "*prestissimo*," was given at a speed little short of tremendous. Though, as it seemed to us, here and there somewhat unequally balanced, the entire performance of the sonata was such as only a *virtuoso* possessed of unlimited executive powers and high intellectual acquirement could have given. So clearly thought the audience—to judge by their applause.

We have no space to dilate upon the most admired and finest of the five duets for pianoforte and violoncello made familiar to Mr Chappell's patrons

HERR HERMANN FRANKE'S CONCERTS.

The eighth series of the admirable chamber concerts, given by Herr Hermann Franke, is now taking place at the Marlborough Rooms, Regent-street. The selection of music on Tuesday afternoon was excellent and the rendering most satisfactory. Mdlle. Veva Zimanoff made her first appearance, and was welcomed with the greatest warmth by the audience, both in her solos and for her share in the Trio of Rubinstein. This latter admirable work, the Trio in B flat, Op. 52, for violin, violoncello, and pianoforte, is unquestionably one of the most interesting and agreeable of modern compositions of the kind. It is full of brilliant and ingenious passages, and the balance between the three instruments is so well kept that the attention of the hearer is about equally divided. The flowing and melodious phrases for the first violin are particularly graceful and effective, and of course, as we may suppose, the composer has not omitted to give plenty of work to the pianist. The slow movement was especially admired, and the showy, dashing, and impetuous *finale* was admirably played by all the executants. Mdlle. Zimanoff has, we fancy, gained in brilliancy since we last heard her, and her share in the trio was charmingly given. Herr Rappoldi was the violinist, and the solid style and excellent mechanism of this *artiste* were heard to great advantage in the difficult passages allotted to the violin. It was pleasant to hear our native *artiste* Mr Charles Ould so worthily holding his place in the trio. His execution of the violoncello passages was artistic and agreeable in the extreme. The second item was the performance by Herr Rappoldi of the Sarabande and Tambourin of Leclair. This quaint and almost eccentric piece of last century music pleased the audience greatly, so novel was the composition and so finished was Herr Rappoldi's rendering. The solos of Mdlle. Zimanoff came next. These were a Pastorale of Scarlotti and a Tarantelle of Liszt, the last involving prodigious difficulties on the keyboard; but these were conquered by Mdlle. Zimanoff with surprising ease and facility, and the delighted auditors called her back to the platform, and most emphatically showed how greatly they had been pleased with the efforts of the *artiste*. Schumann's Quartet in A, for two violins, viola, and violoncello, was the concluding item, the *artistes* being Herr Rappoldi, Herr Carl Jung, Herr Krause, and Mr Charles Ould. There was a numerous audience; but, considering the merit of the performance, the rooms ought to have been crowded. However, if Herr Franke perseveres, he will, we have no doubt, win public support in a far larger measure than on Tuesday last. May 1882

Part First.

A,—"Mighty Lord, King, all glorious" . . . . BACH.
(Christmas Oratorio).

JTHFUL LAYS . . . . . BRAHMS.

LIKE a blossoming lilac, my love is fair,
Like a sunbeam proudly she gloweth,
Sweet odors it wakes in the lilac bush,
And lo! into flower it bloweth.

And my soul has the plumes of a nightingale,
Mid odorous blossoms it wingeth,
Entranced by the bliss that on all is pour'd,
With joy o'erflowing it singeth.

EWELL . . . . . FRANZ.

THE hills and forests are dark'ning
Ever more in the deep'ning glow;
A bird was softly list'ning,
May I greet my love or no?
O birdling, thy fate I'm lamenting:
She liveth no more in the vale;
Pour forth in the heav'n above thee
This, my last farewell from this dale!

'HIN THINE EYES REFLECTED" . FRANZ.

WITHIN thine eyes reflected
The light of love everlasting I saw,—
Beheld thy cheek once glowing,
Bright with the roses of heaven it wore.
And when the eye shall lose its light,
And when the roses shall perish,
Reflected ever fresh and bright,
My heart thy image shall cherish.

Chickering Hall, - Boston.

MR. G. W. DUDLEY'S CONCERT.

Messrs. B. J. LANG,

B. LISTEMANN,

F. GIESE,

ASSISTING.

PROGRAMME.

FRIDAY EVENING, JANUARY 30, 1885,

AT 8 O'CLOCK.

TRIO, for Pianoforte, Violin, and Violincello, in *B flat major*, Op. 52, ... RUBINSTEIN.

Moderato assai,—andante,—allegro moderato,—allegro appassionato.

MESSRS. B. J. LANG, B. LISTEMANN, and F. GIESE.

SATURDAY, MARCH 25th, 1882, at 7.45.
At Chickerings', 156 Tremont St.

MR. ARTHUR FOOTE'S

CONCERTS.

II.

MISS LOUISE GAGE,

MR. GUSTAV DANNREUTHER,

MR. WULF FRIES.

TRIO No. III, in B flat major (Op. 52). . . . . Rubinstein.

Allegro.	B flat major.	6-4.
Adagio.	D minor.	2-4.
Presto.	F major.	3-4.
Allegro appassionato.	B flat major.	4-4.

SONGS—"Longings." . . . . . Anton Rubinstein. (1829—)

"Wie bist du, meine Königin!" . . Johannes Brahms. (1833—)

"May Song." . . . . . Moritz Moszkowski. (1854—)

"Nachtgesang." . . . . . Moritz Hauptmann. (1792—1868)

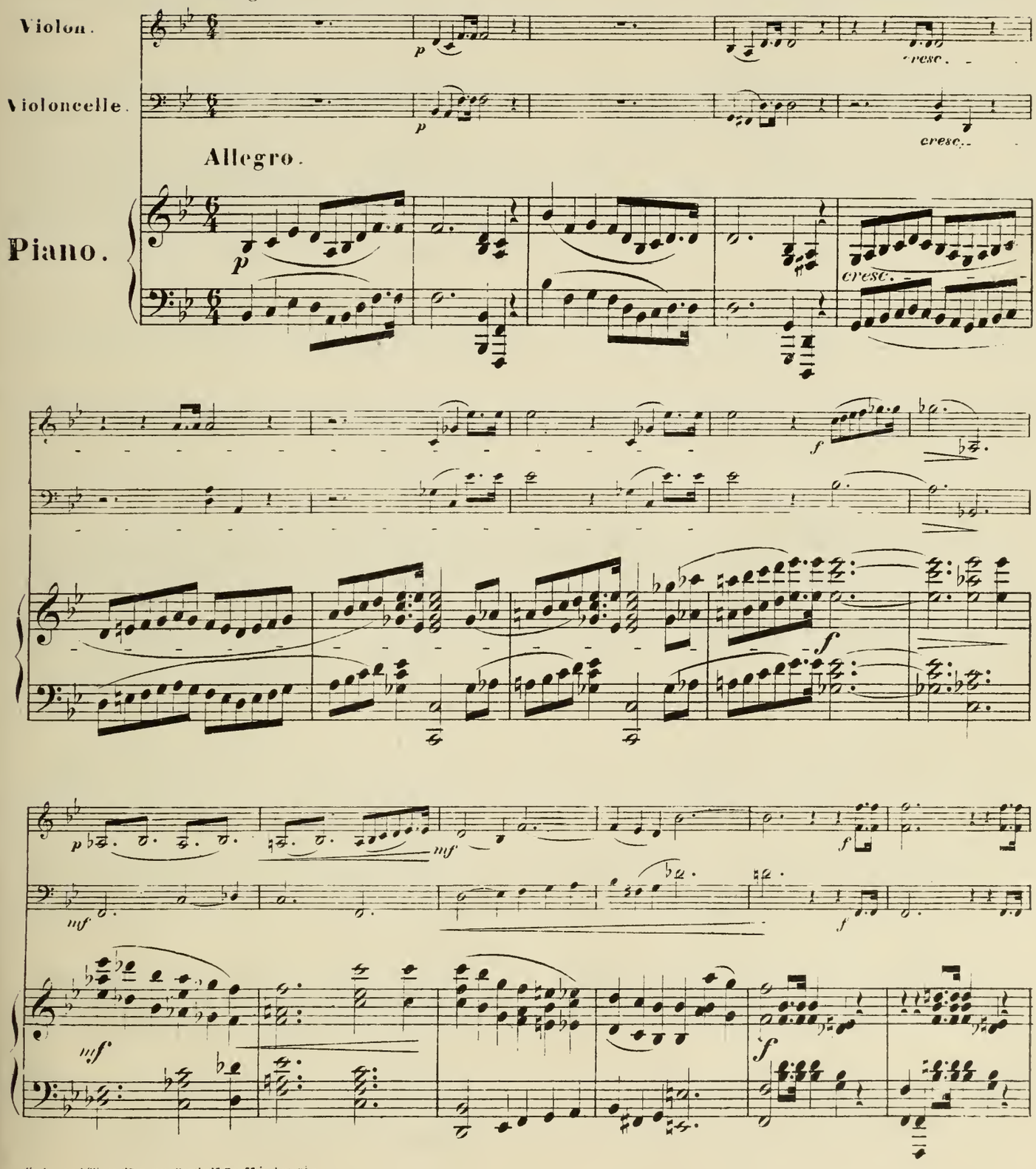
TRIO No. II, in E flat major (Op. 65). . . Charles Camille St. Saëns. (1835—)

(First time. This Trio is also published as a Septet for Pianoforte, Trumpet, and Strings.)

Préambule: Allegro moderato. . .	E flat major	4-4.
Tempo di minuetto moderato. . . .	E flat major.	3-4.
Intermède: Andante.	C minor.	4-4.
Gavotte et final: Allegro non troppo. .	E flat major	4-4.

TRIO.

Allegro. Antoine Rubinstein, Op. 52.



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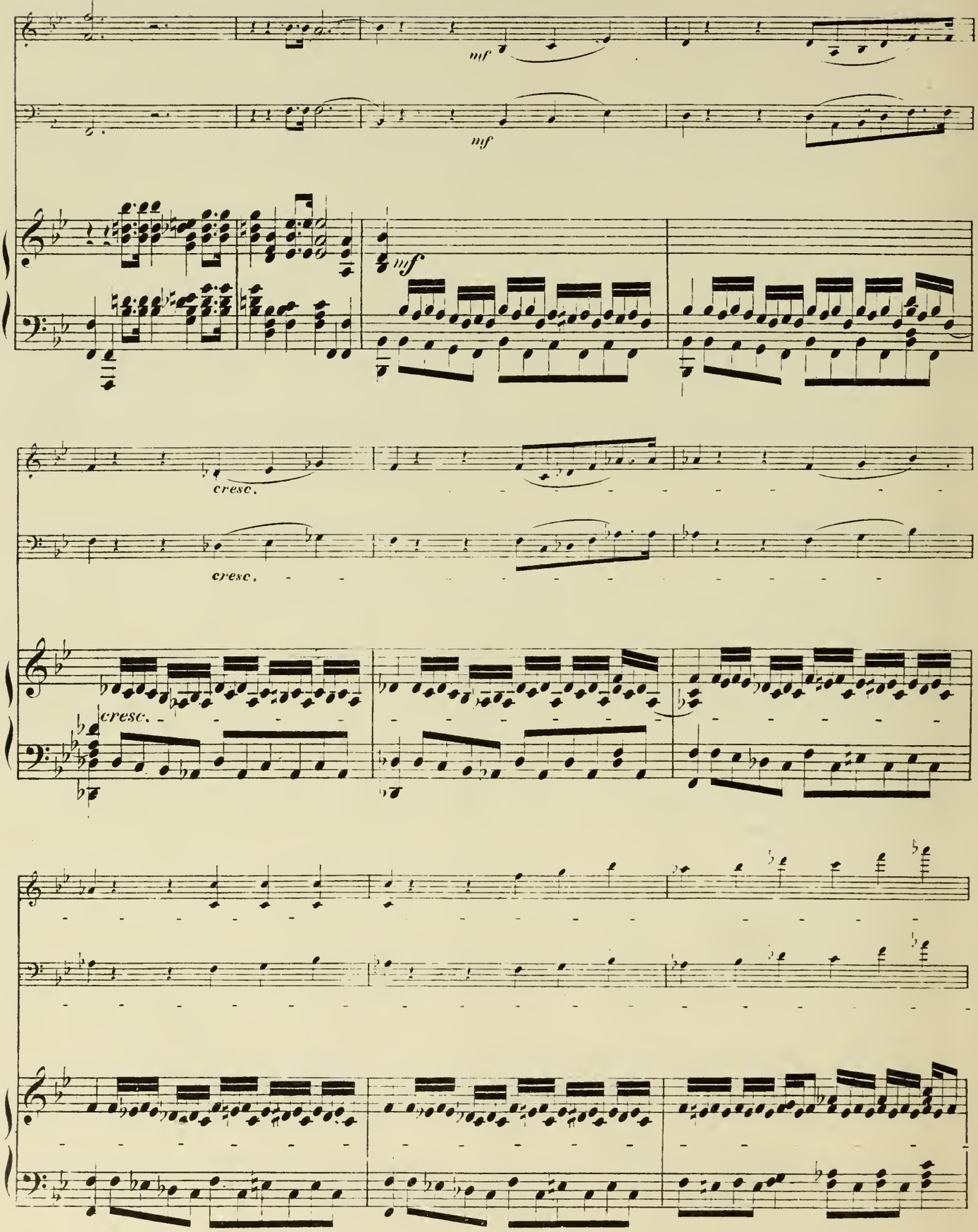
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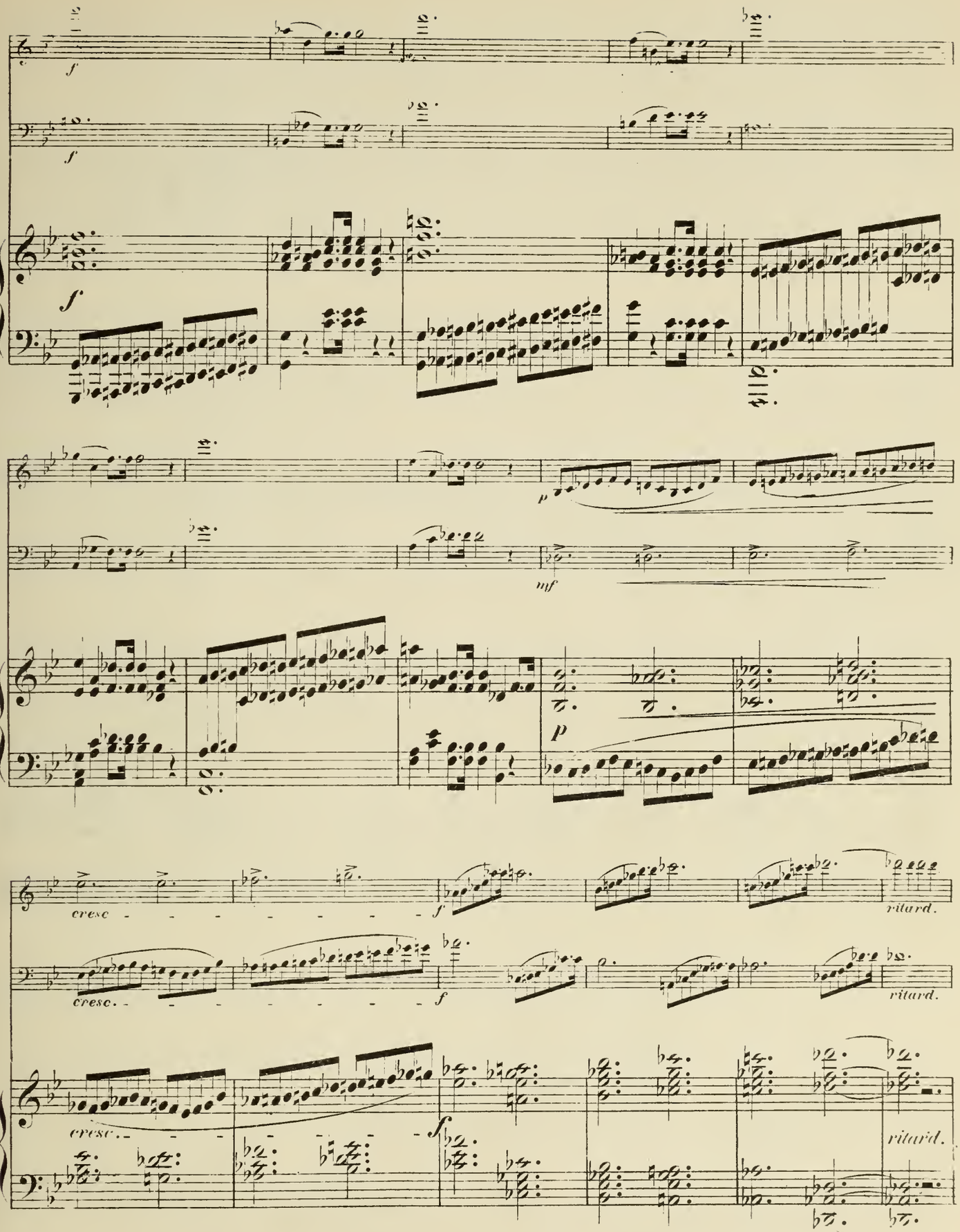
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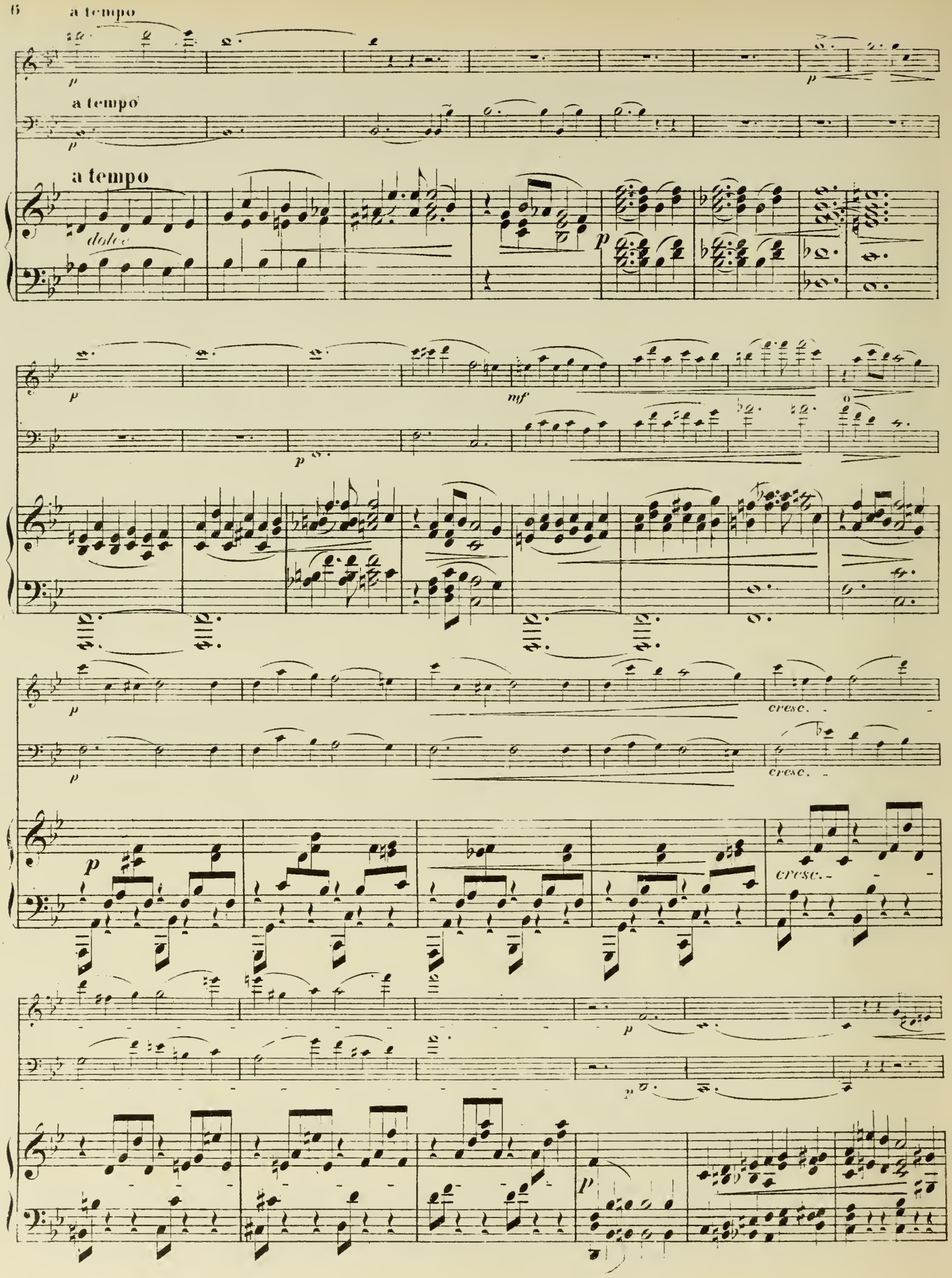
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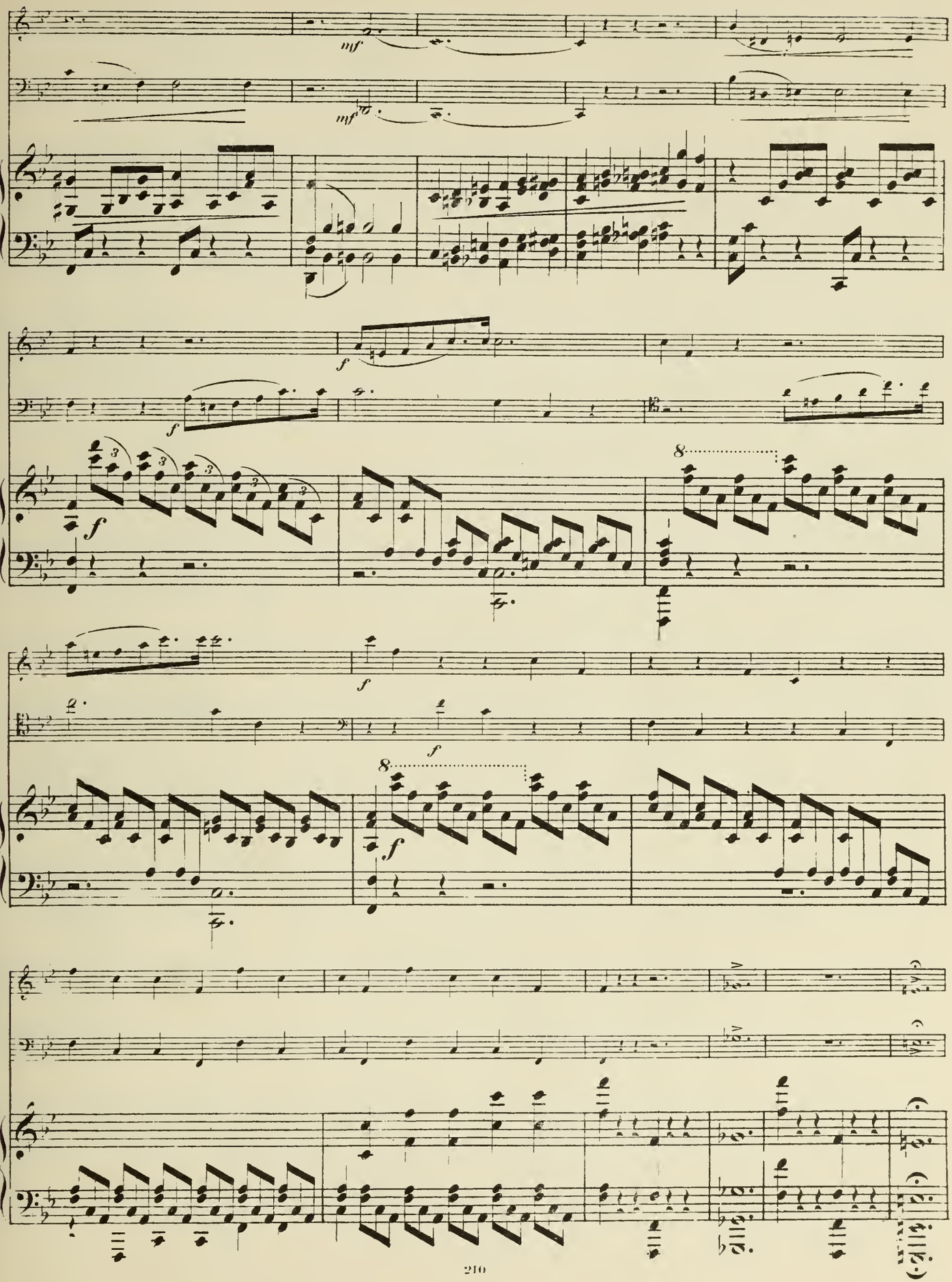
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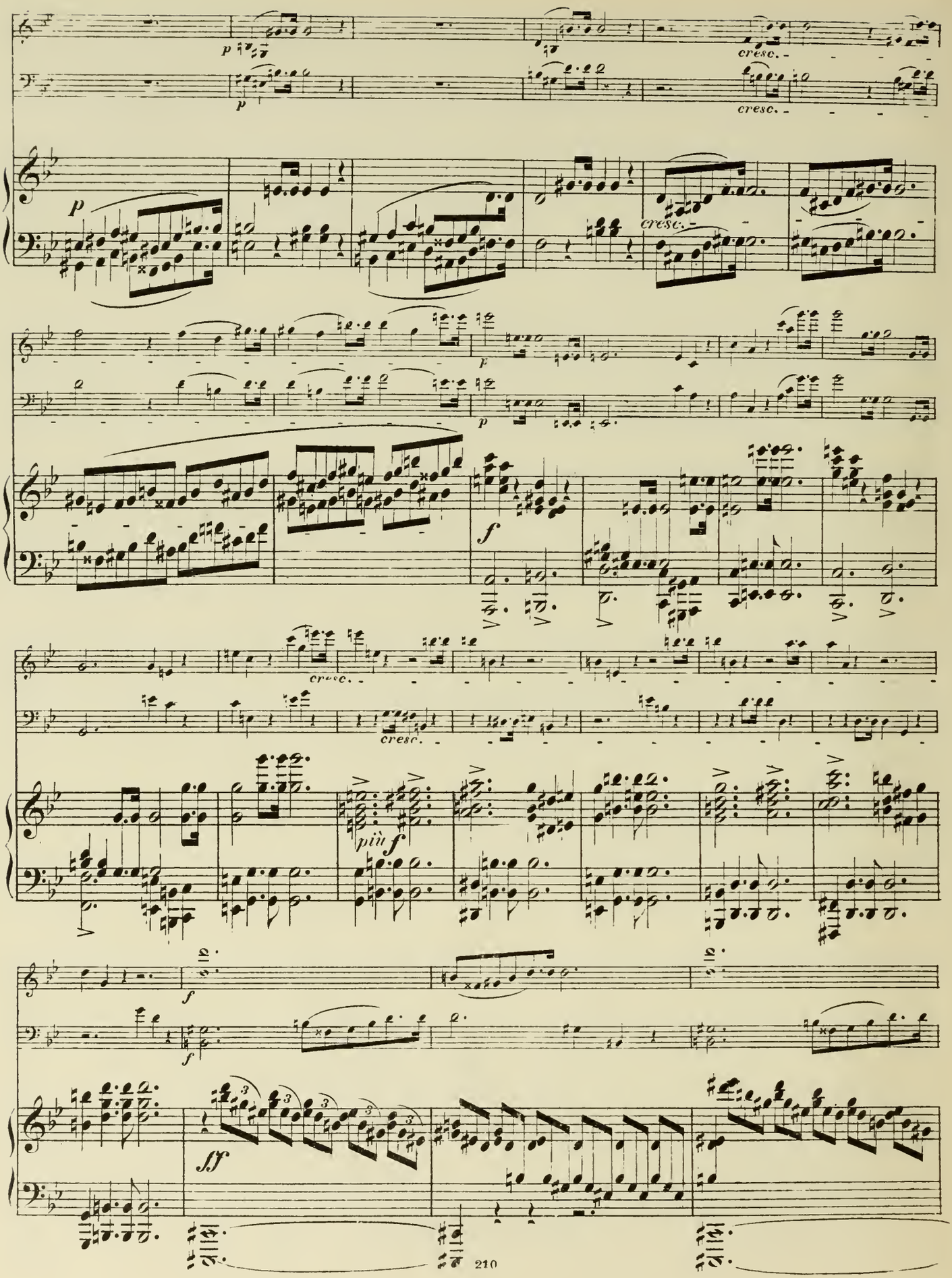
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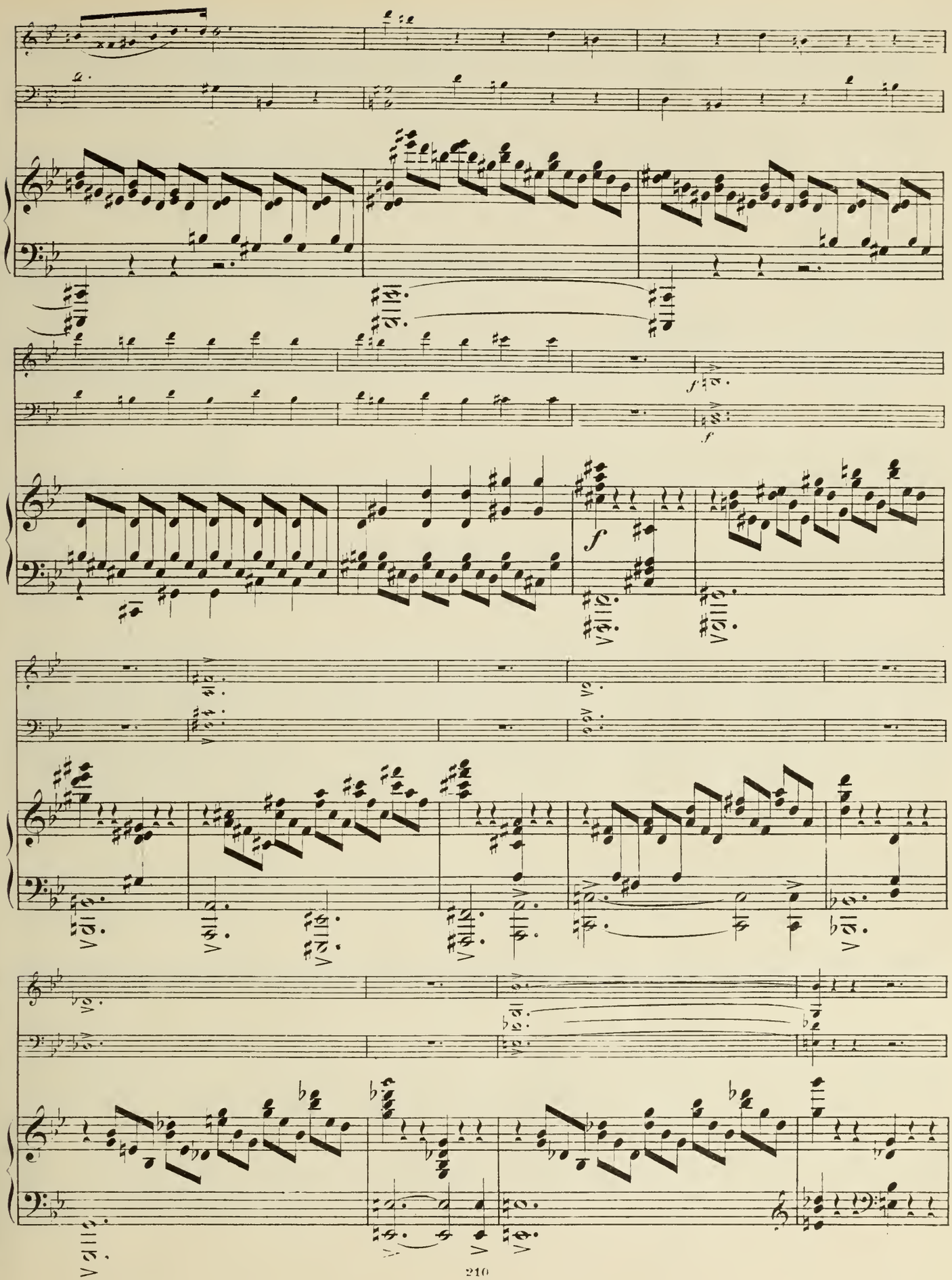

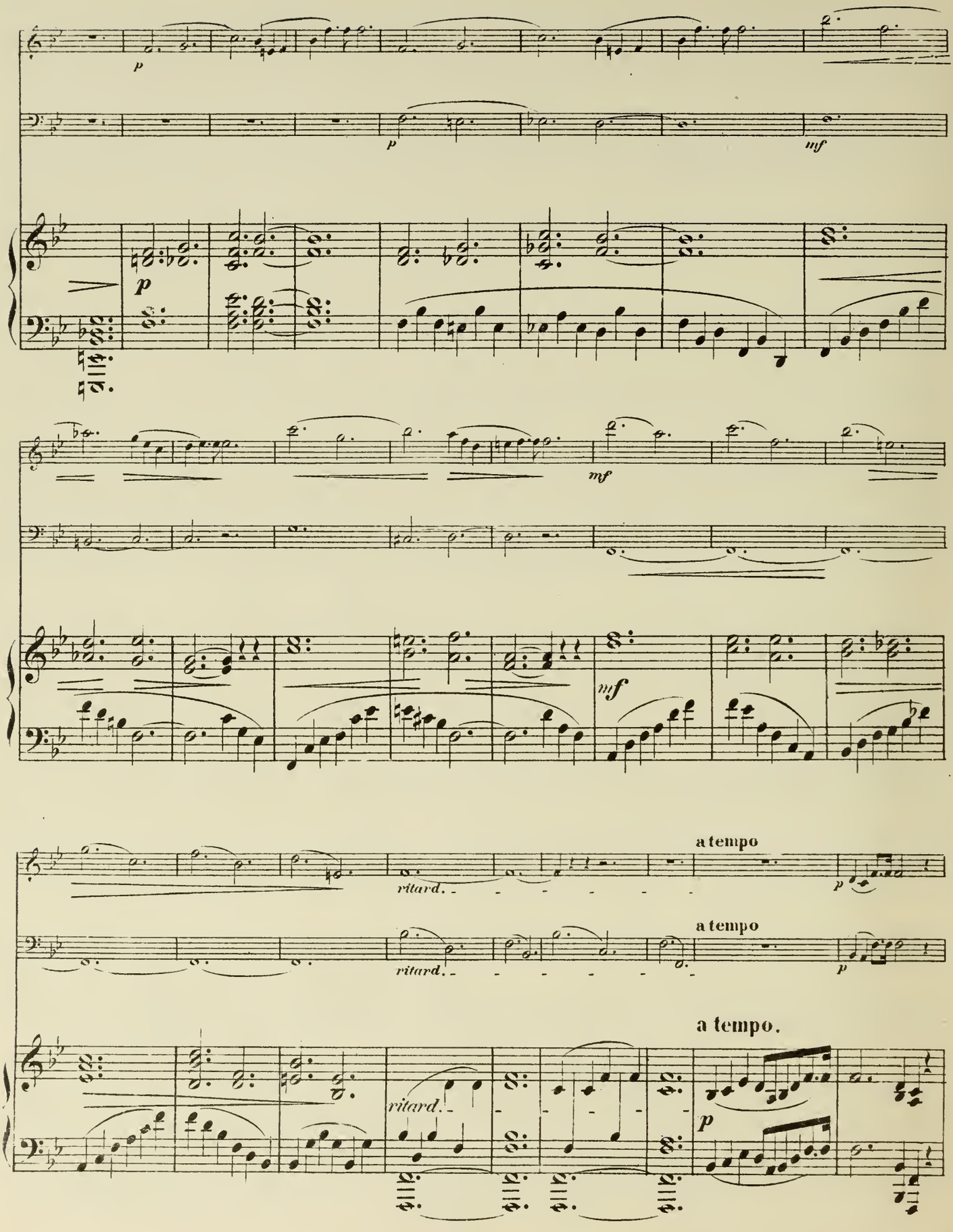
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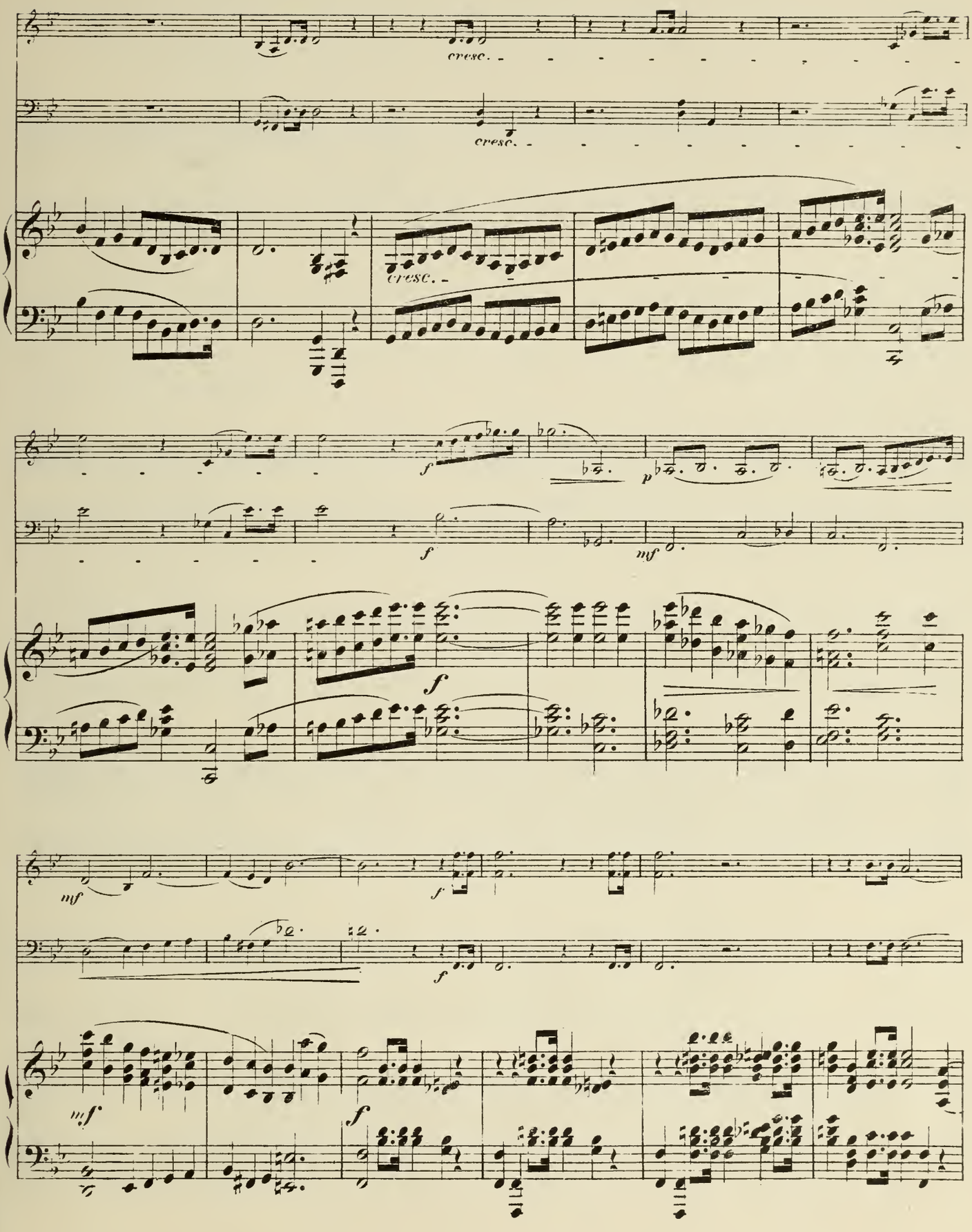
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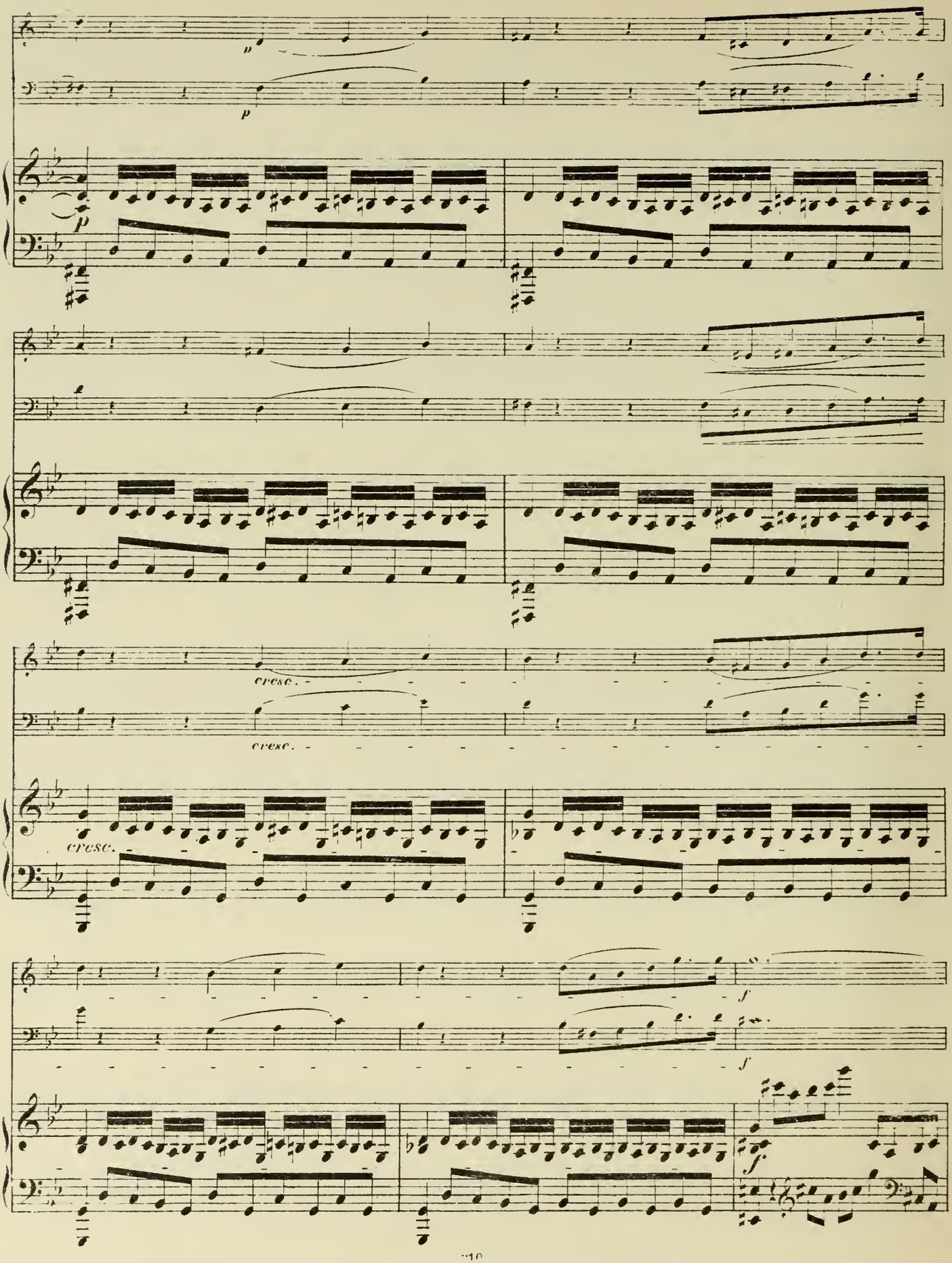
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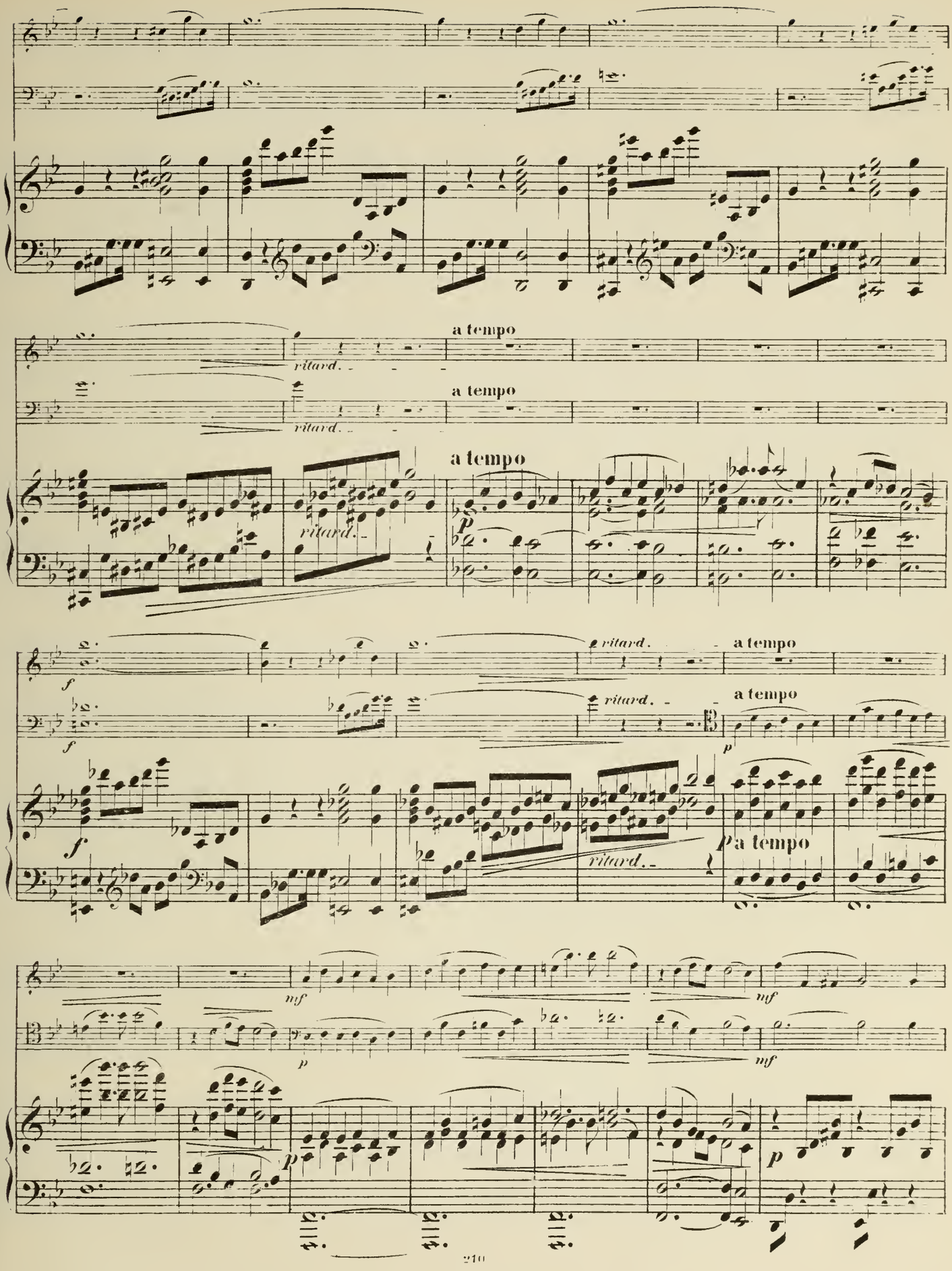
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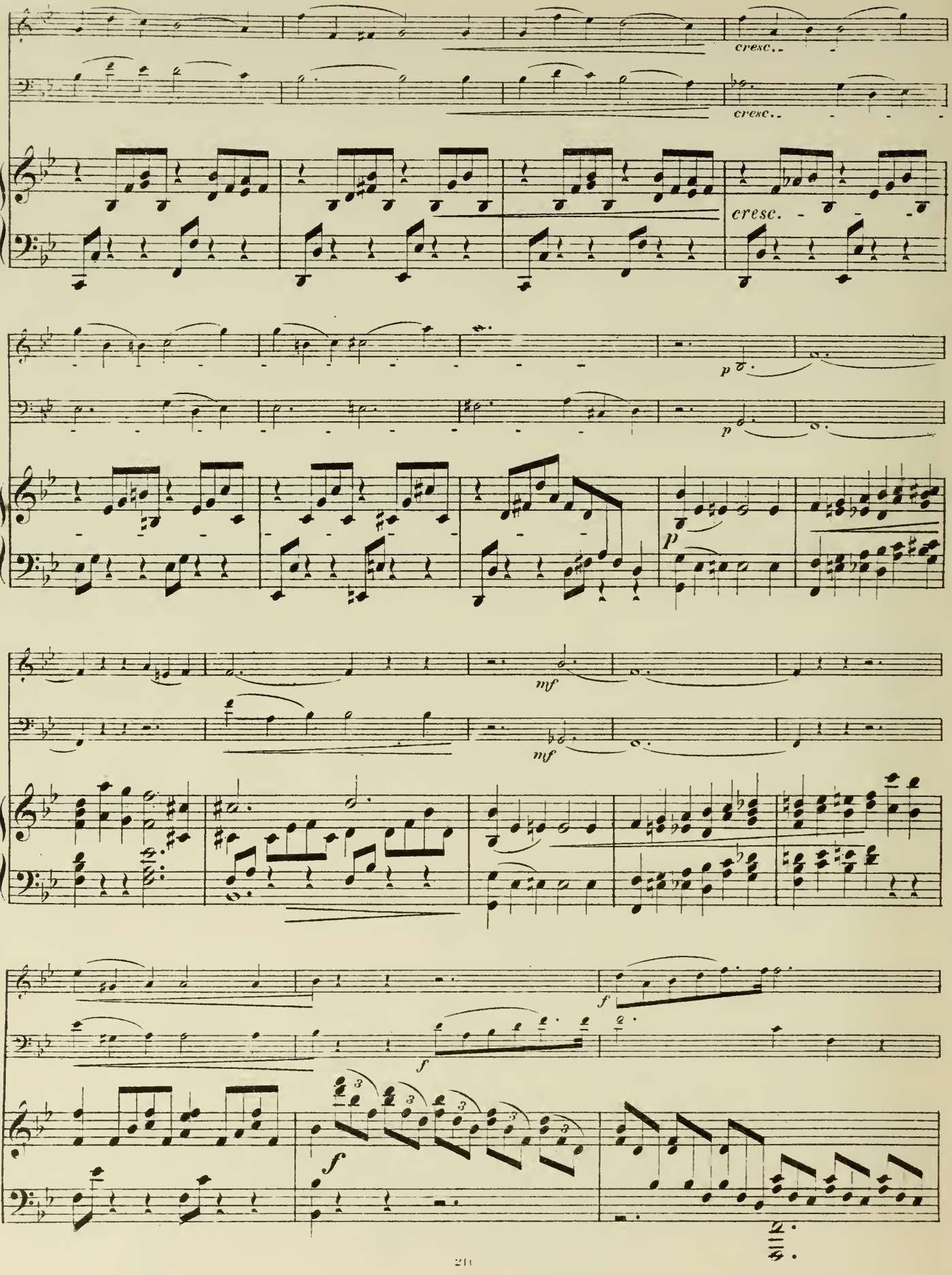
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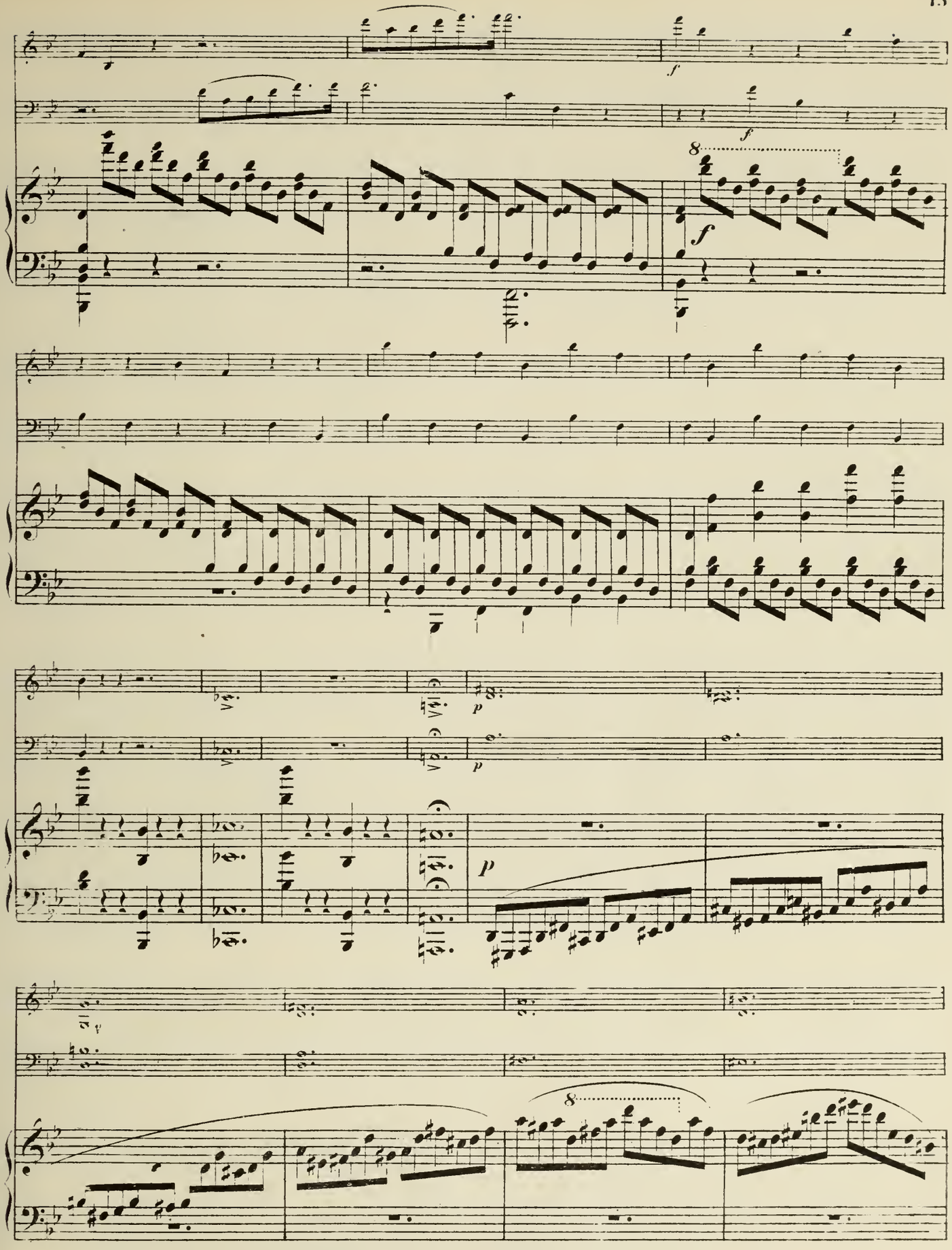
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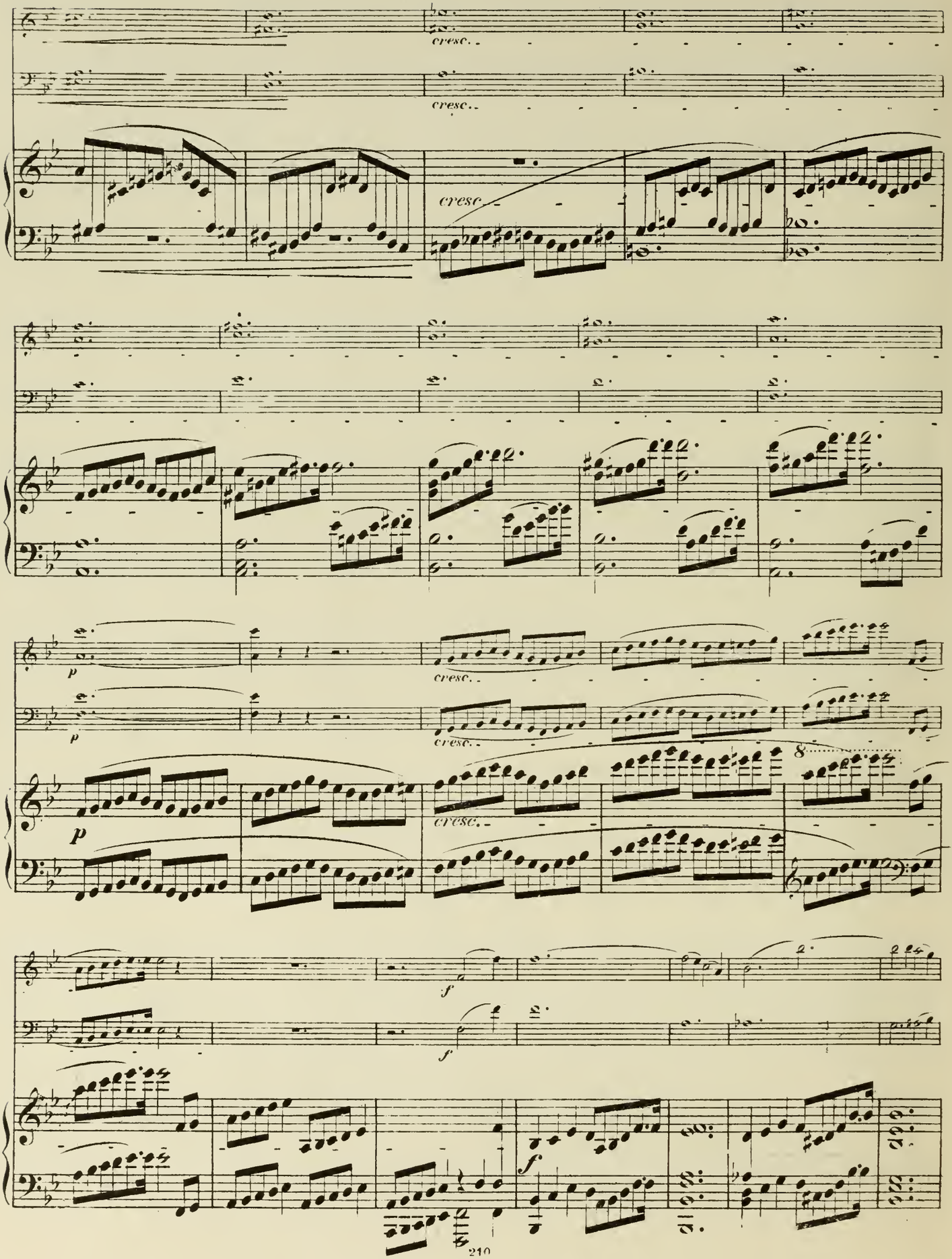
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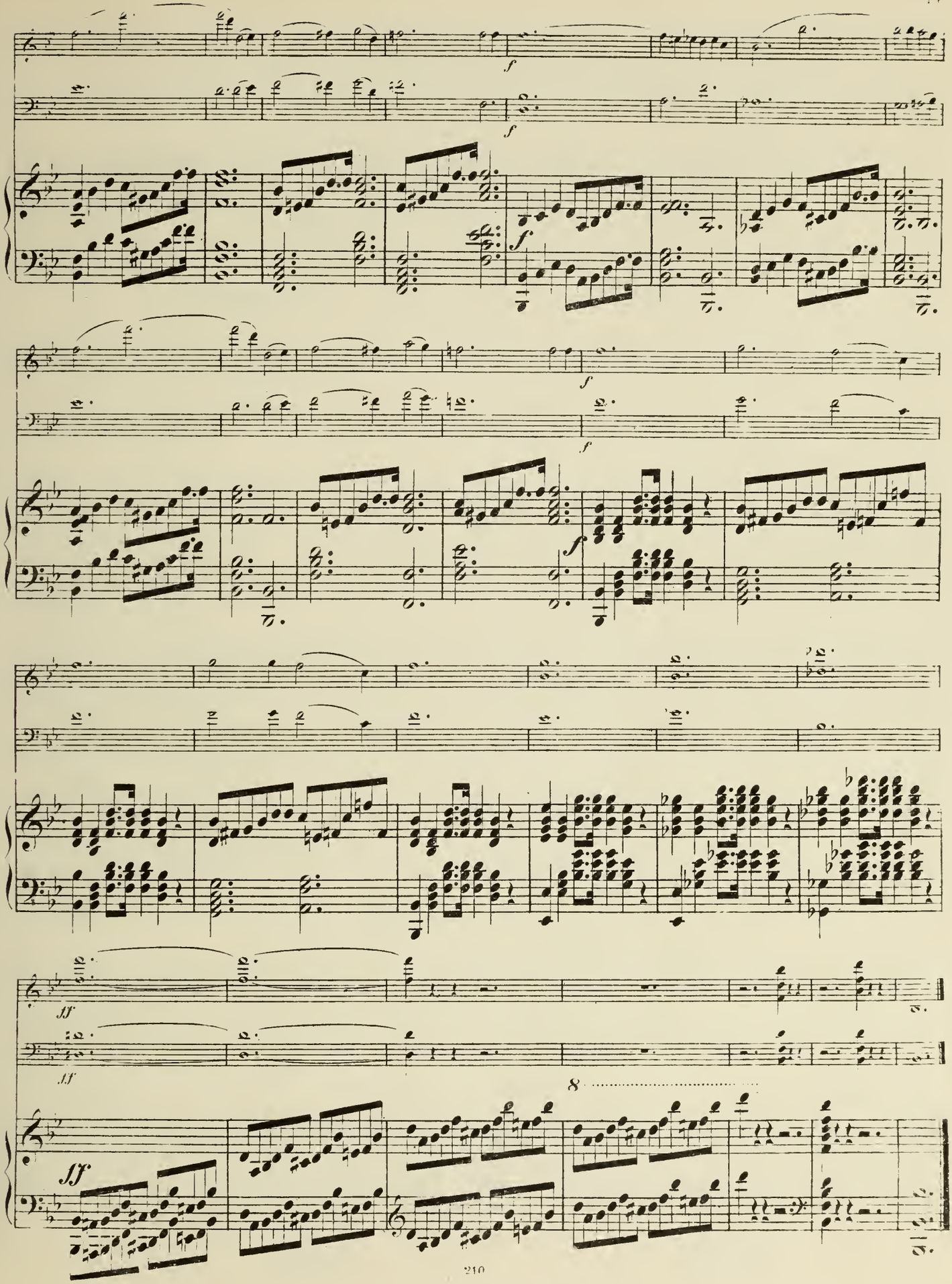
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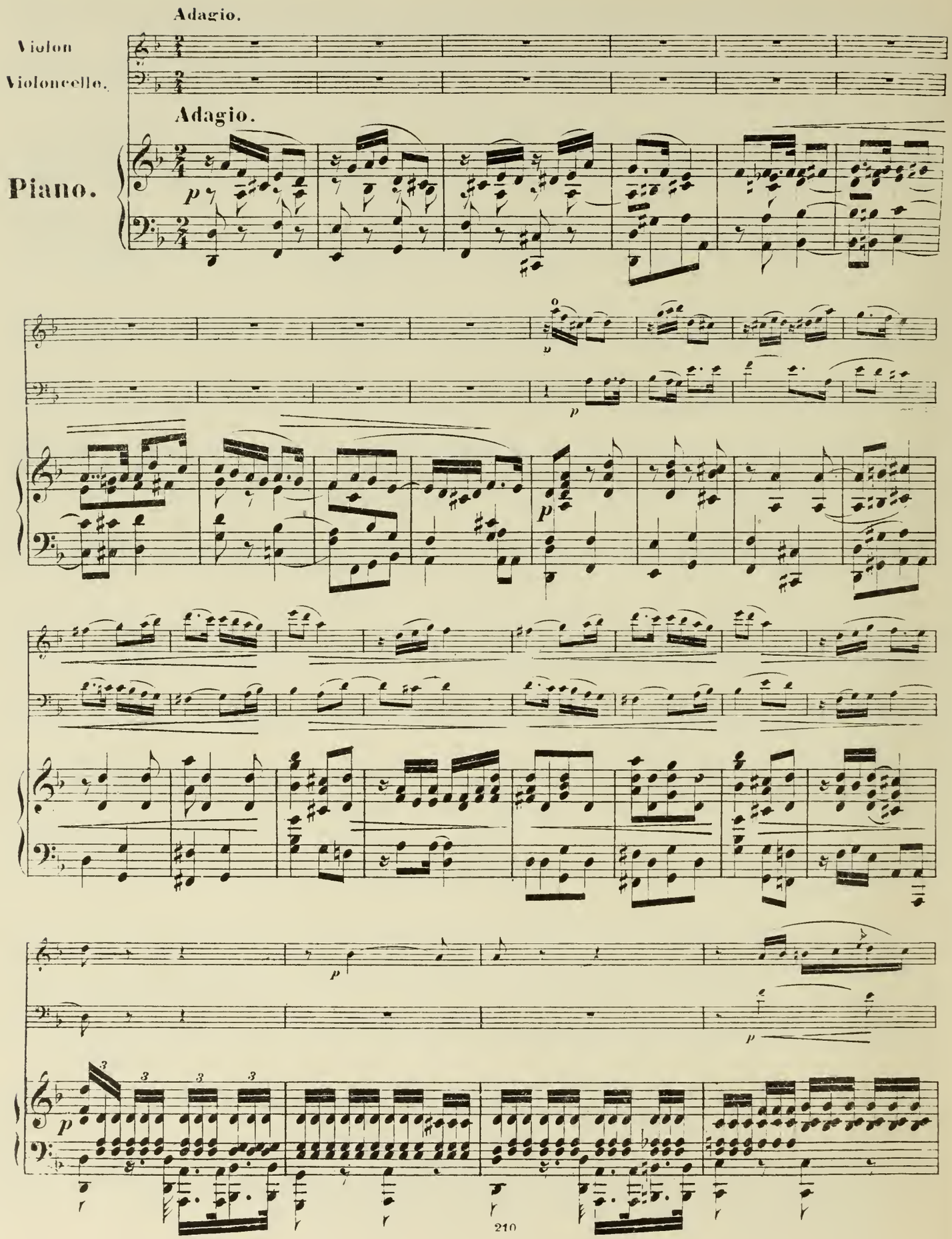
Adagio.
Violon
Violoncello.
Adagio.
Piano.
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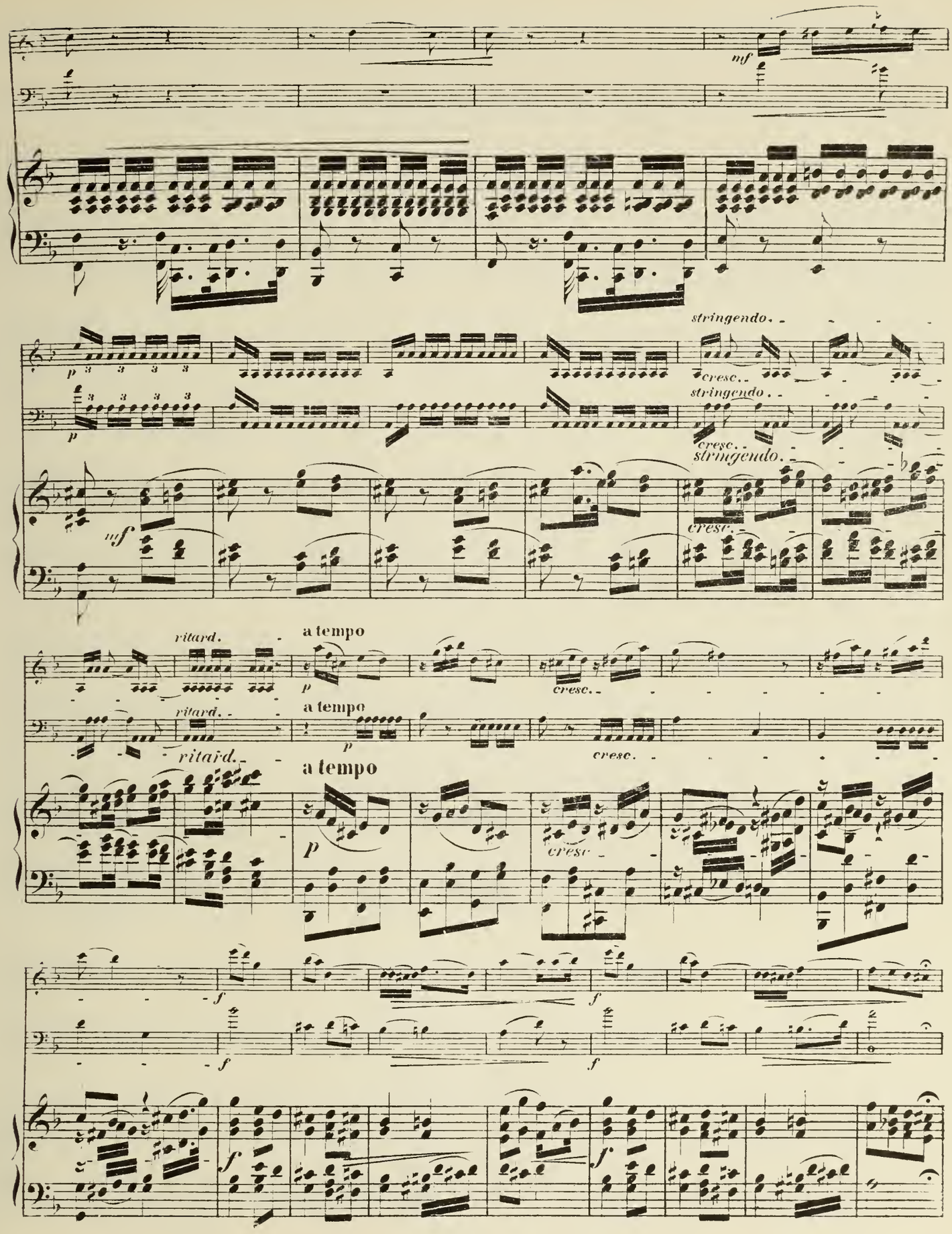
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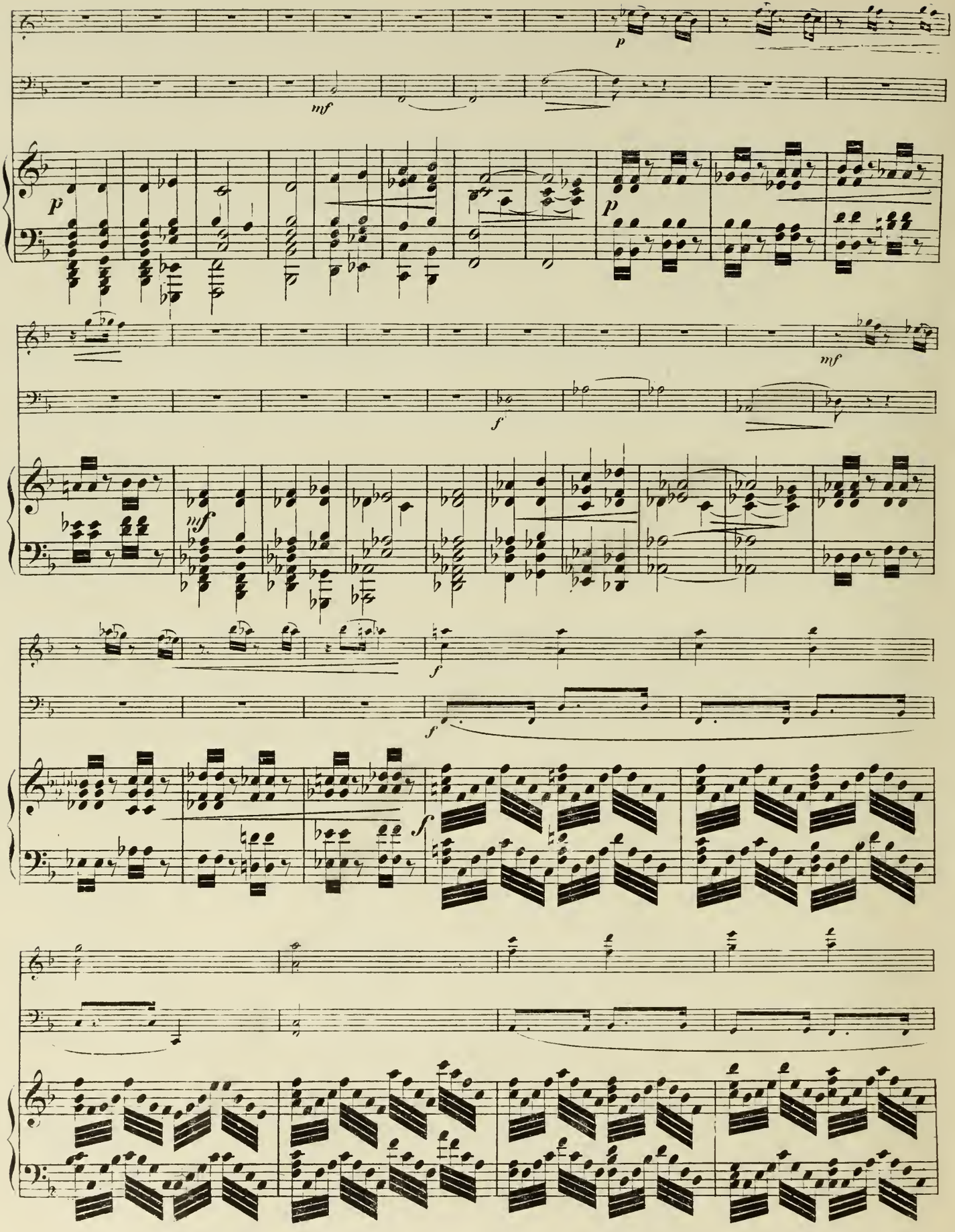
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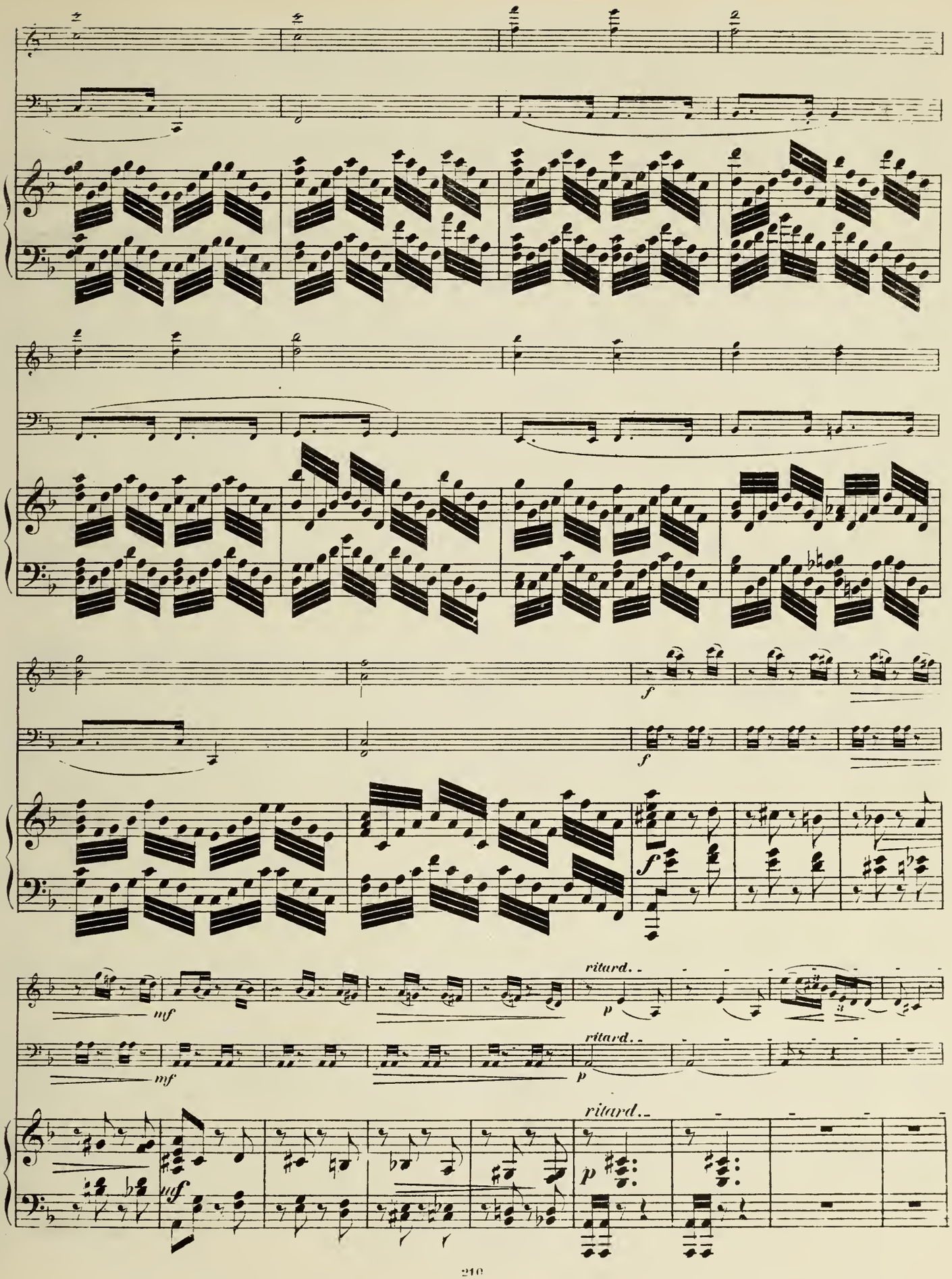
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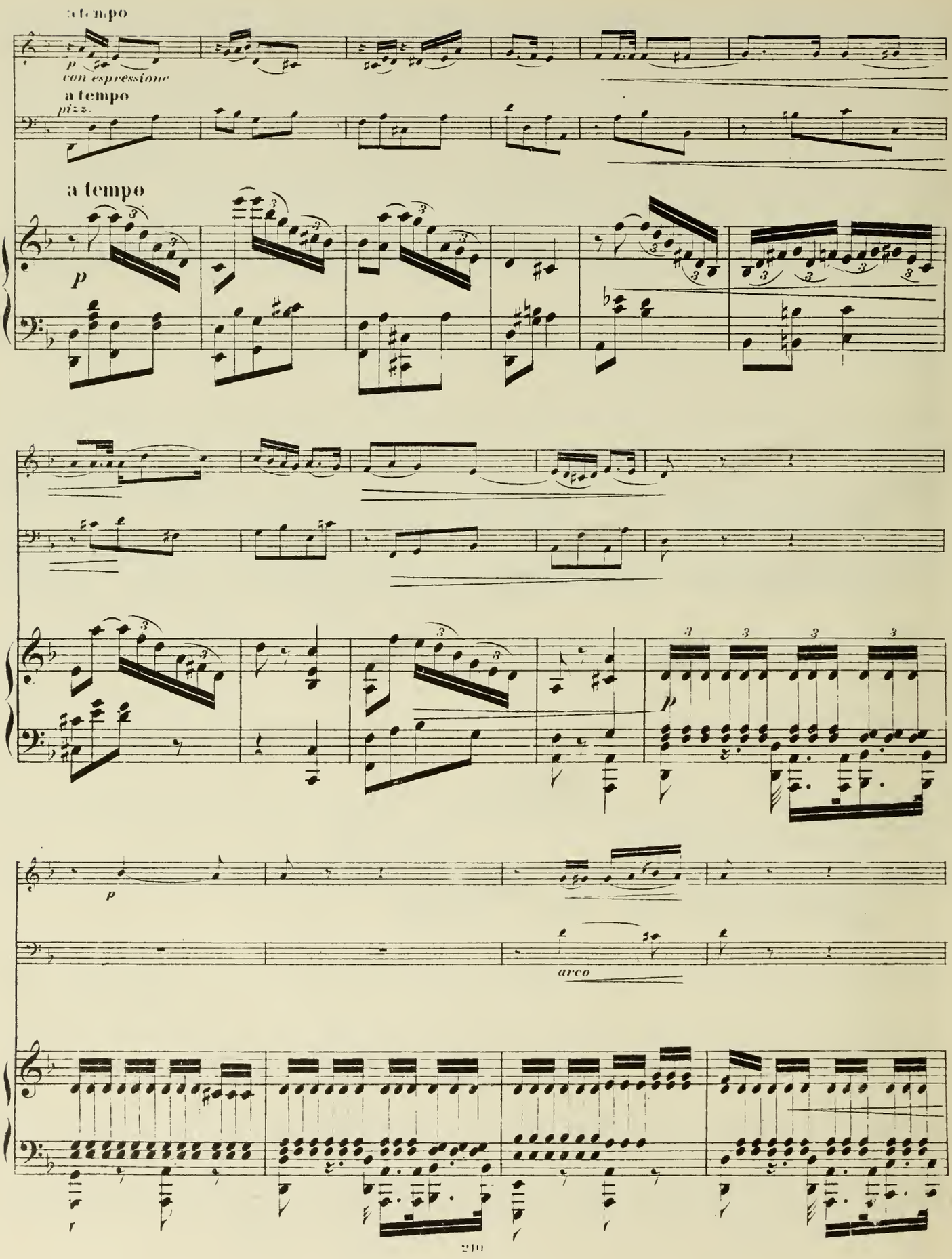
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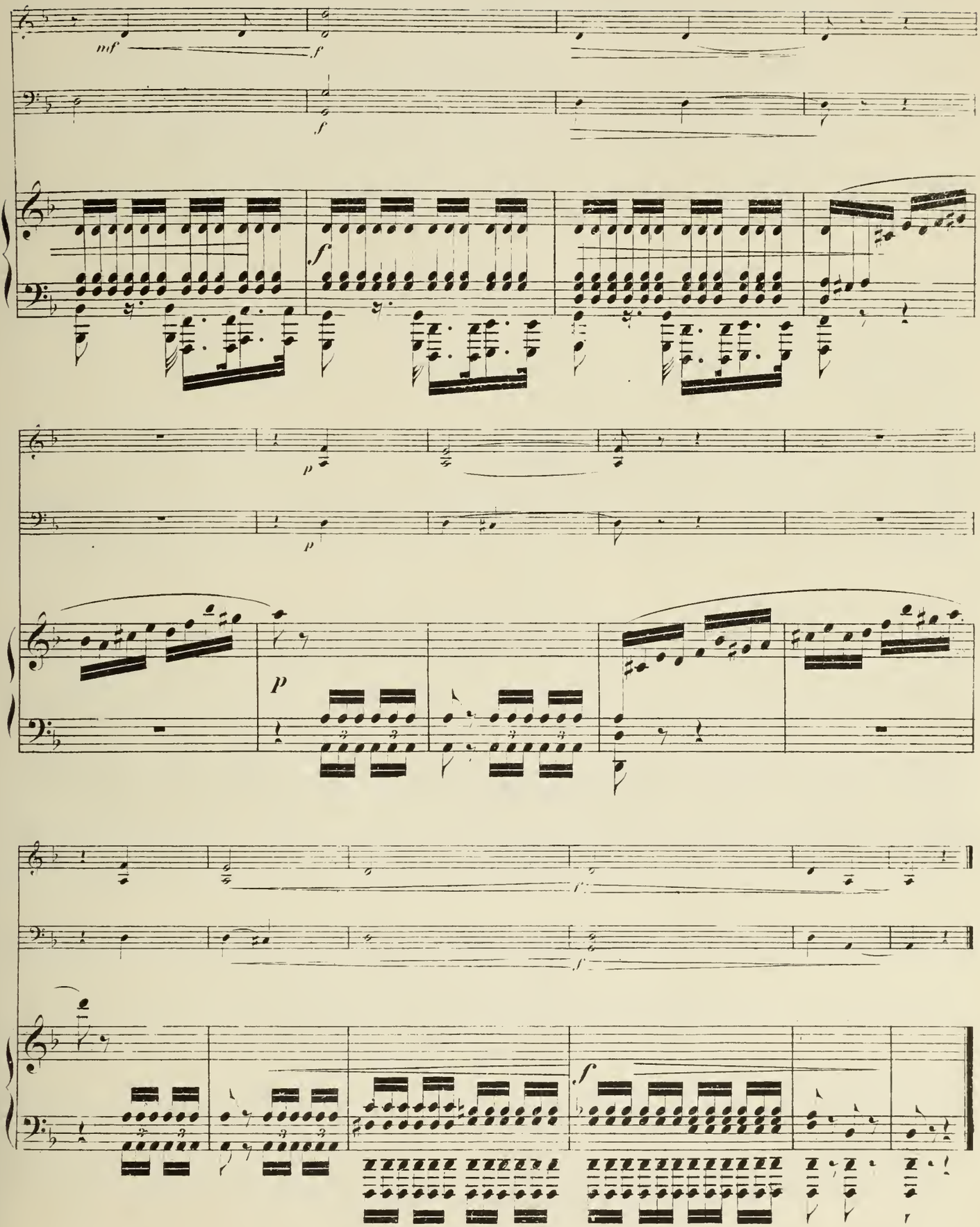
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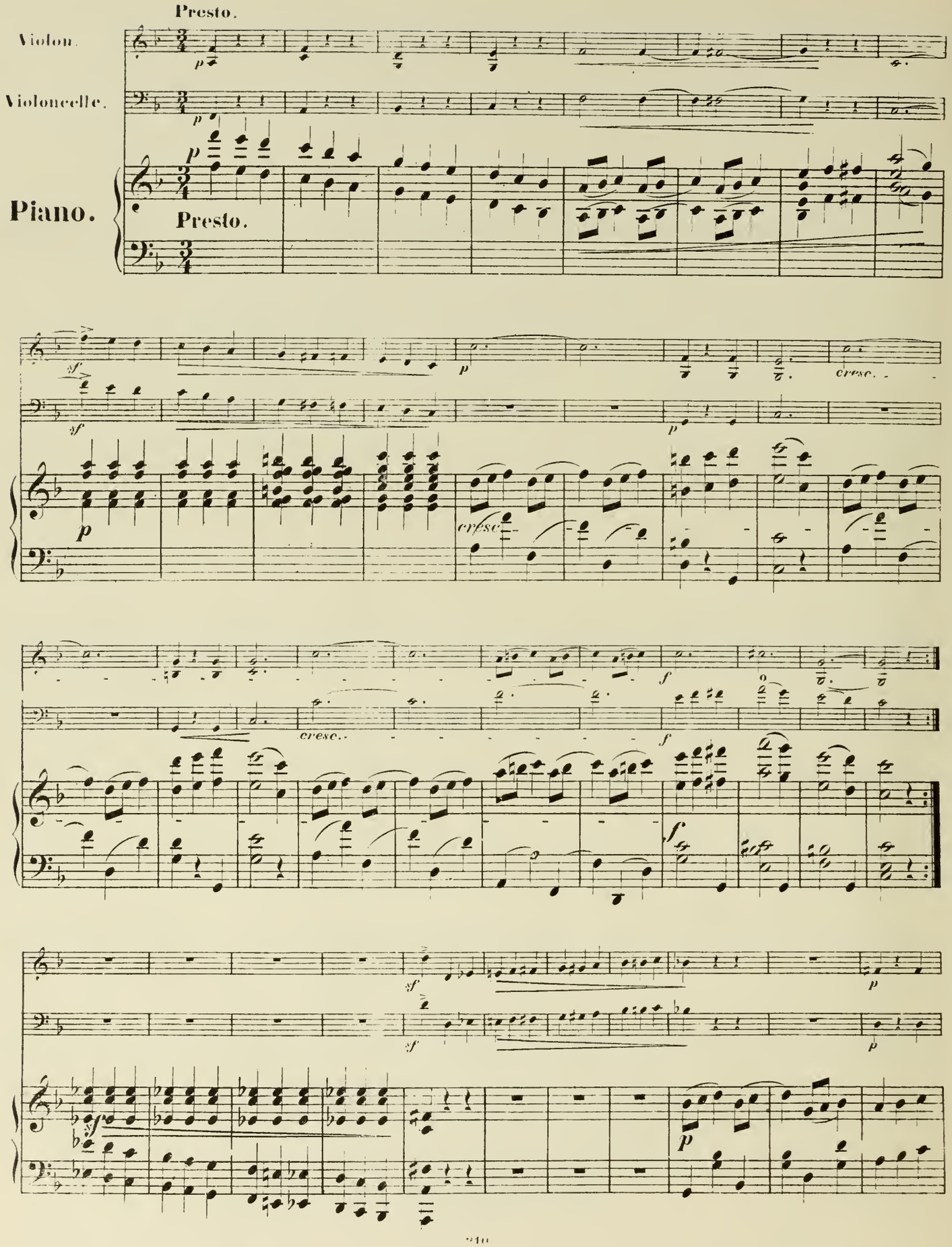
Presto.
Violon.
Violoncelle.
Piano.
Presto.
cresc.
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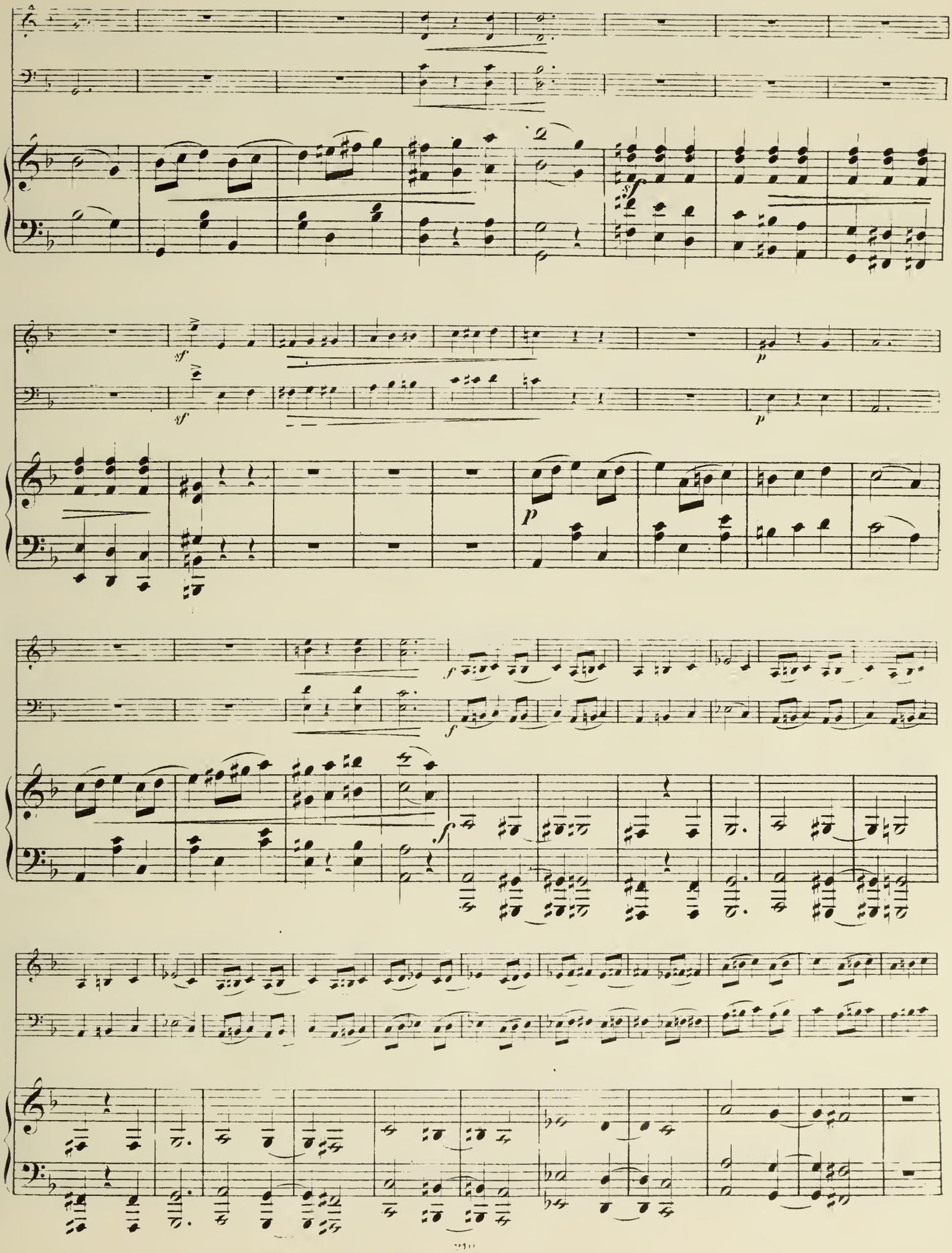
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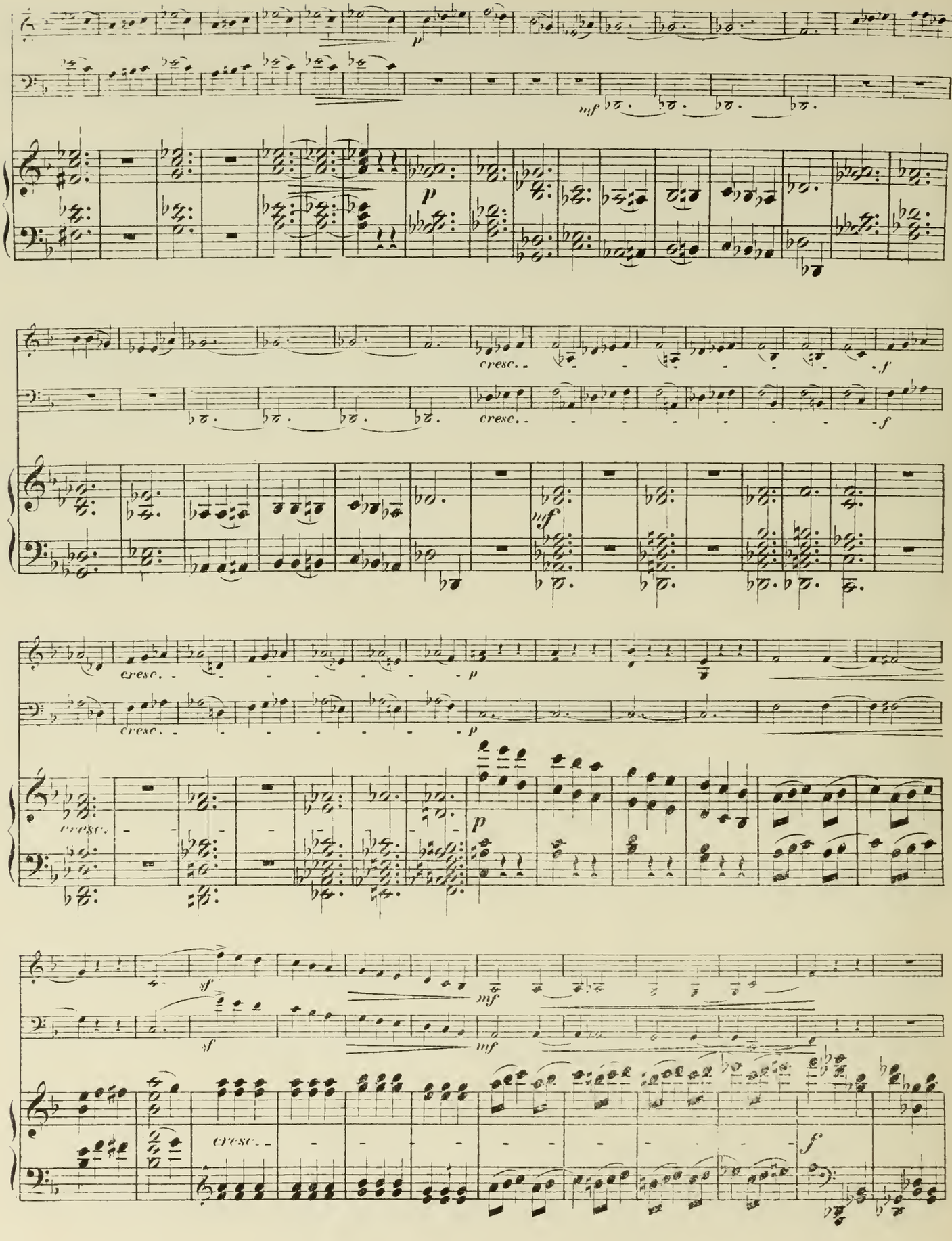
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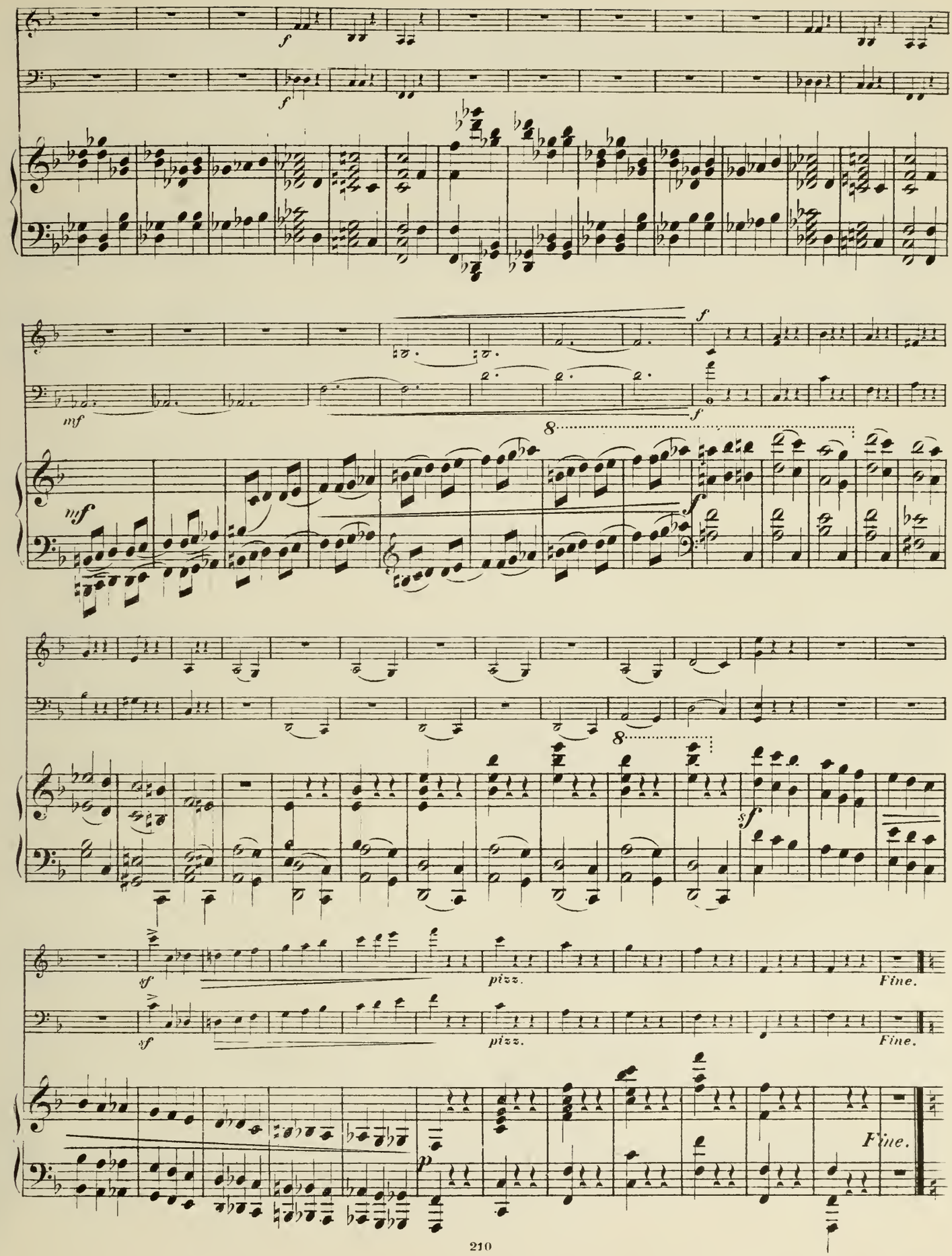
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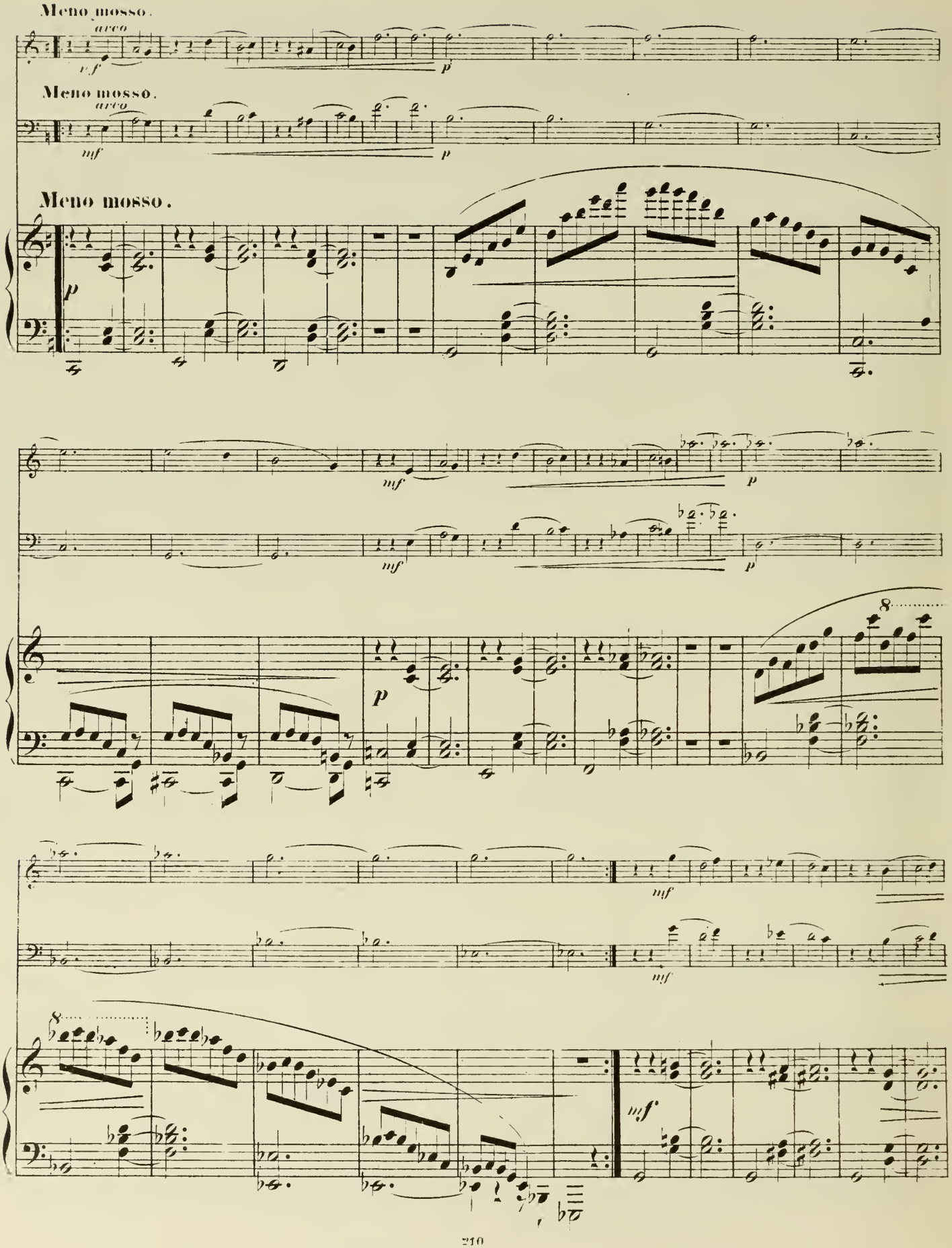
Meno mosso.
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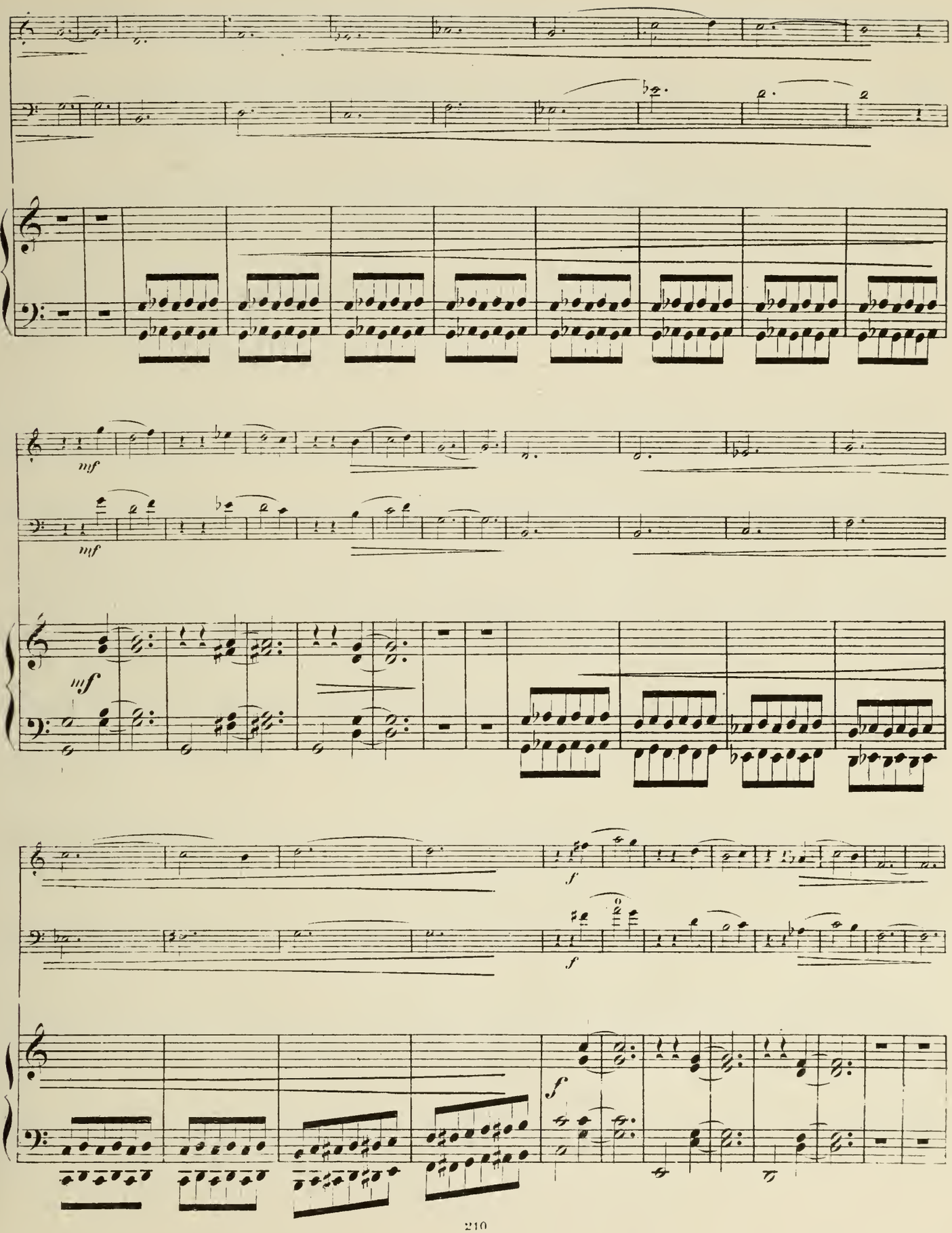
Meno mosso.
arco
Meno mosso.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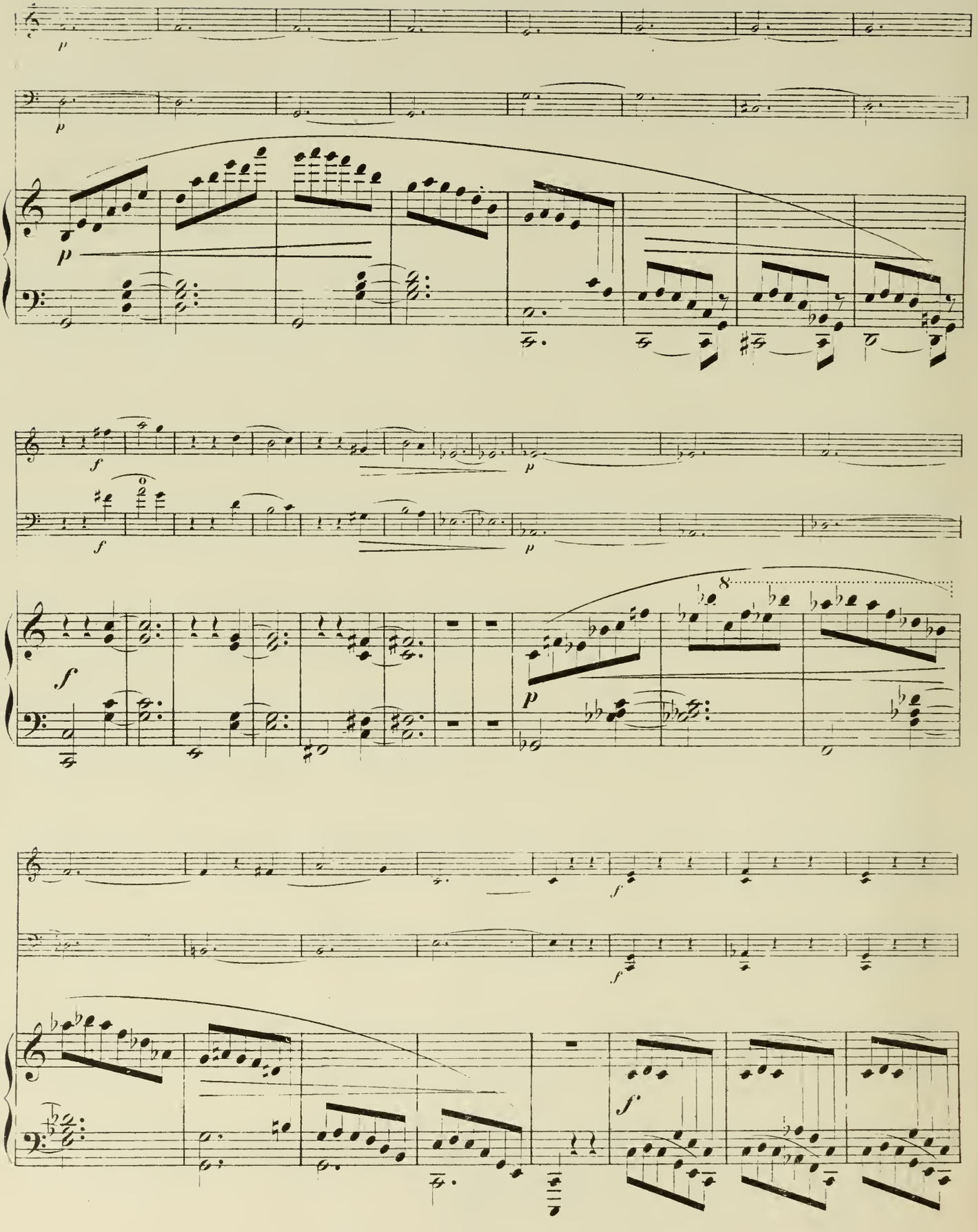
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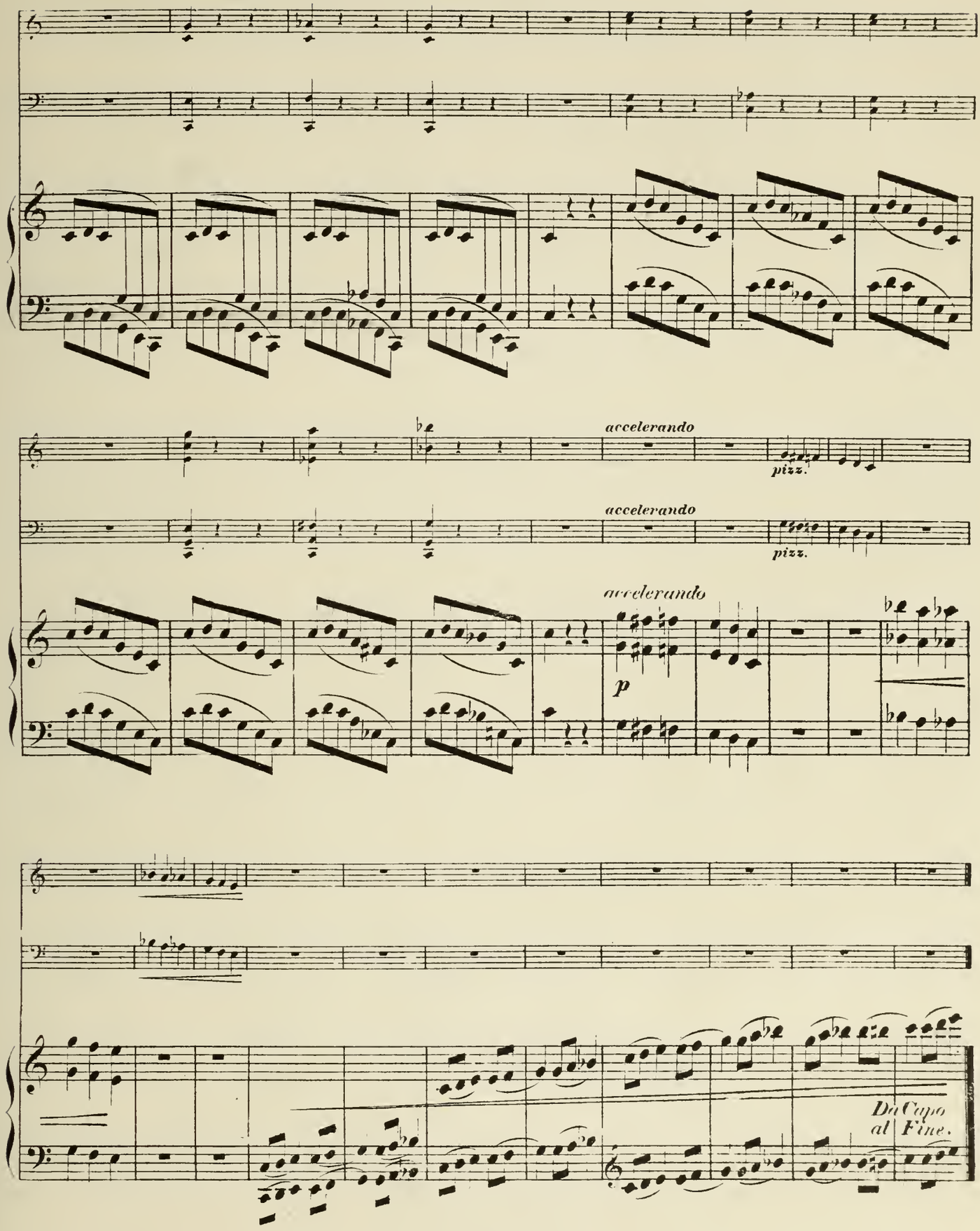
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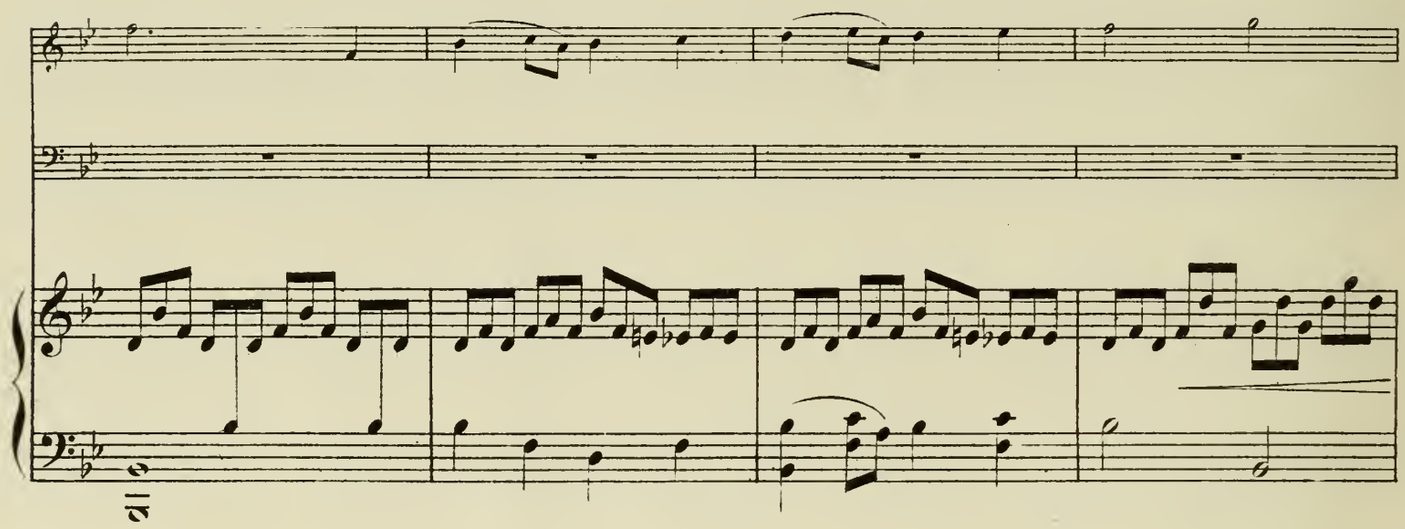
Allegro appassionato.

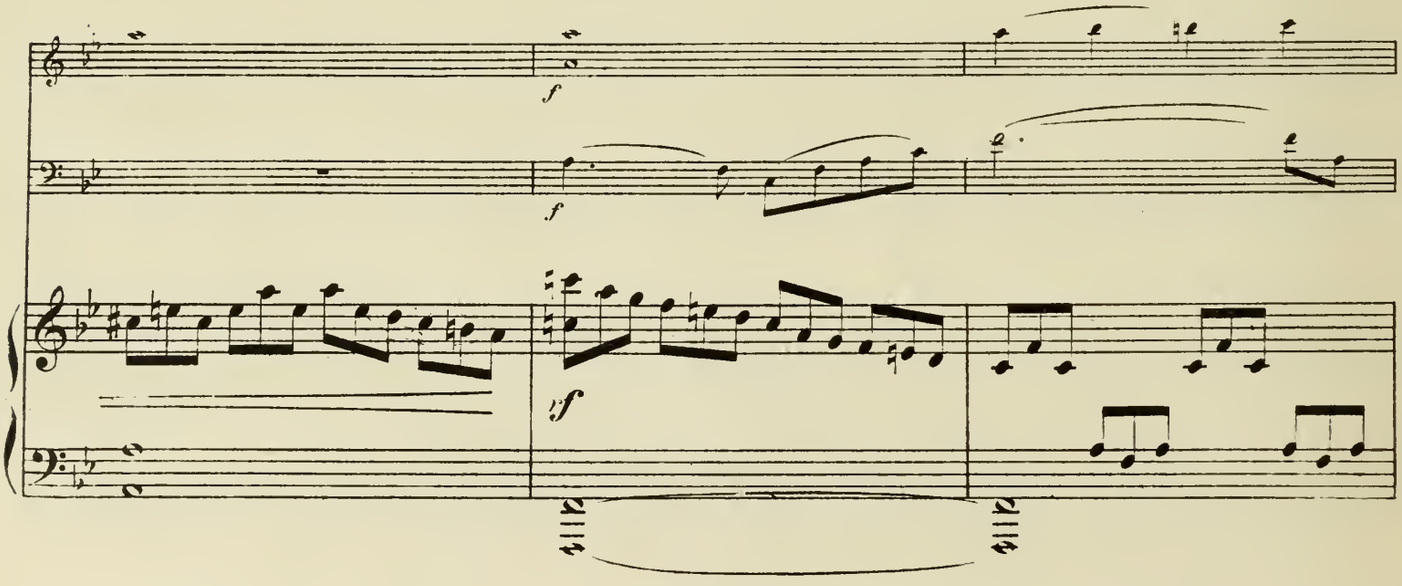
Violon

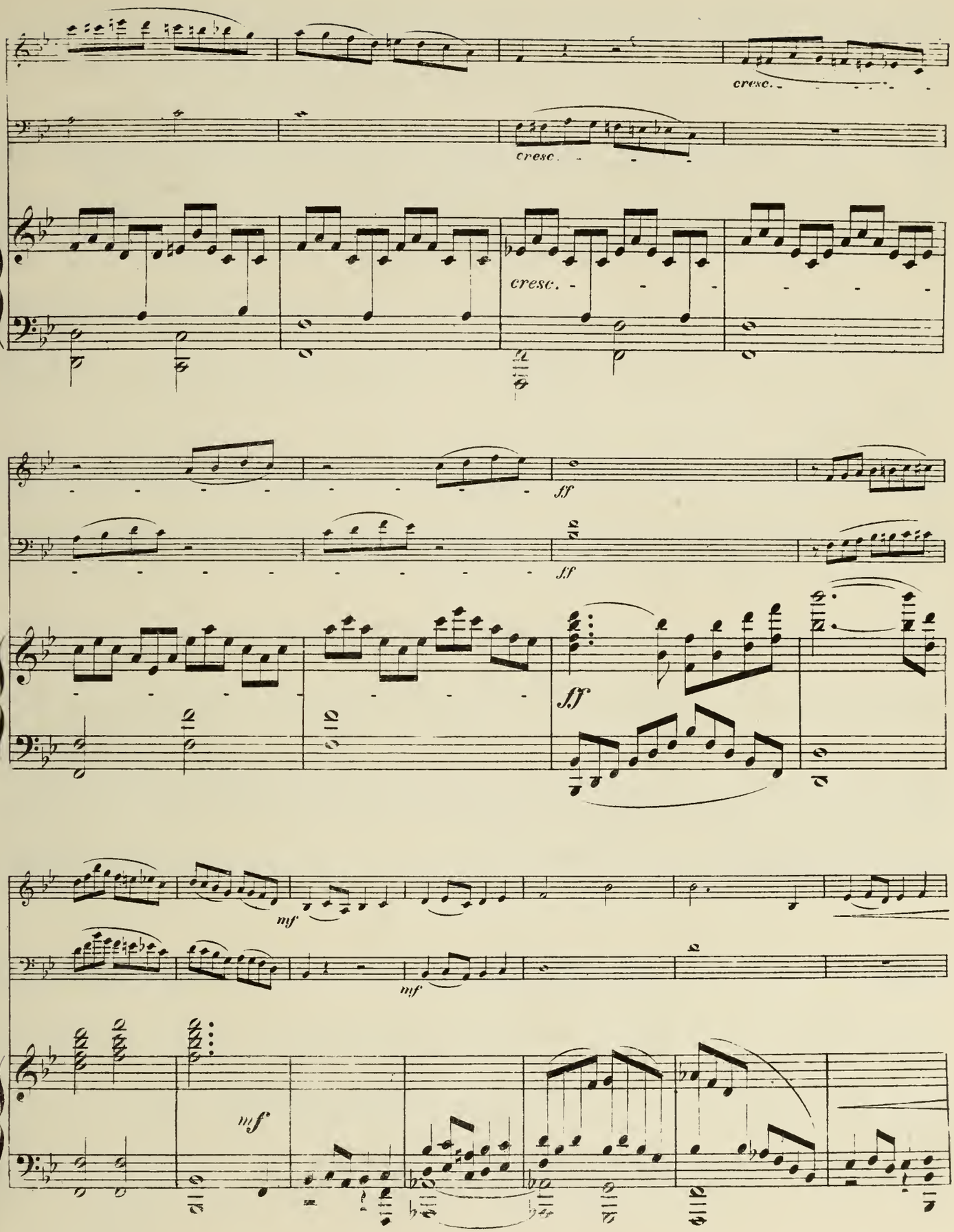
Violoncelle.

Allegro appassionato.

Piano.



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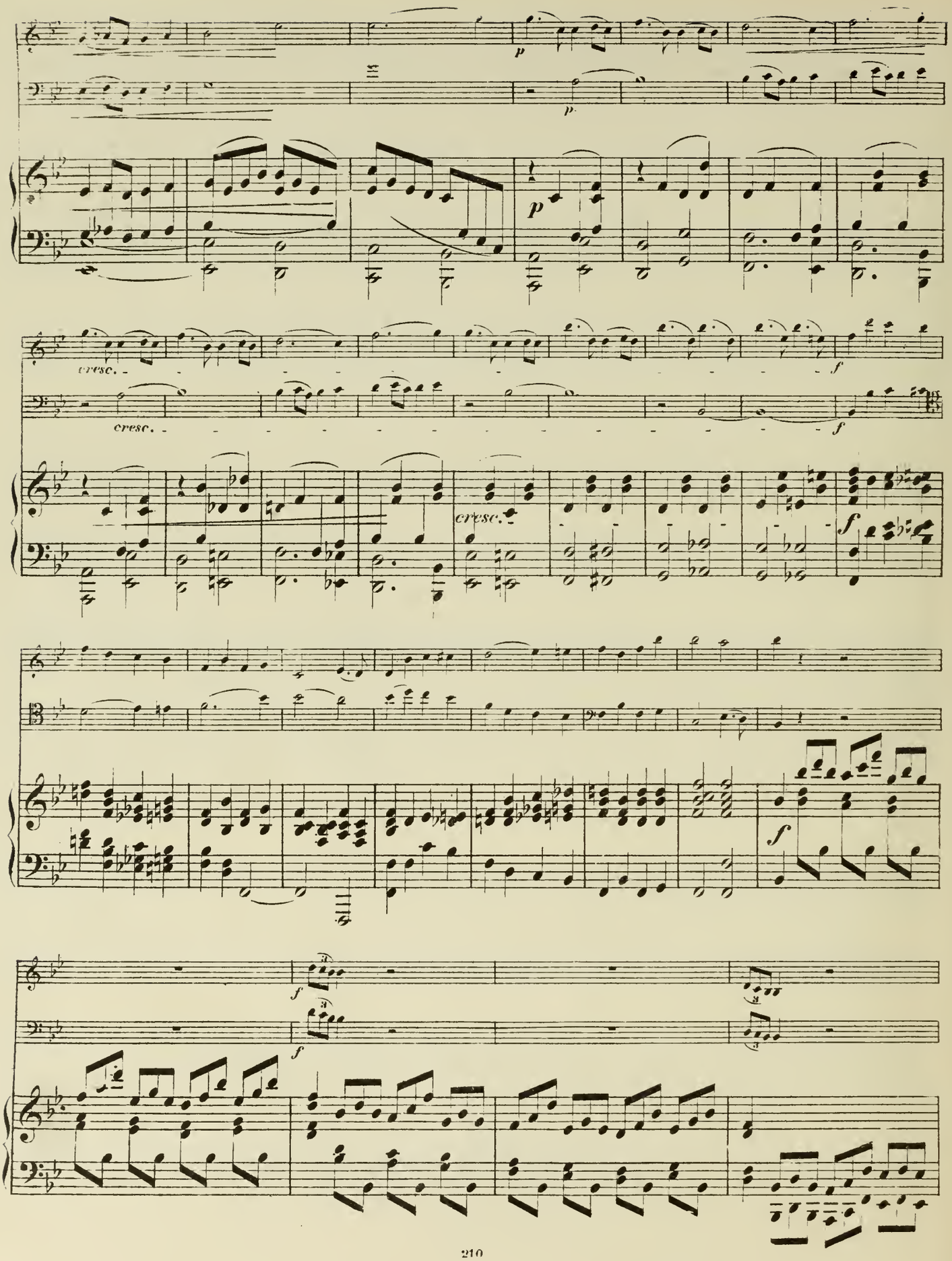
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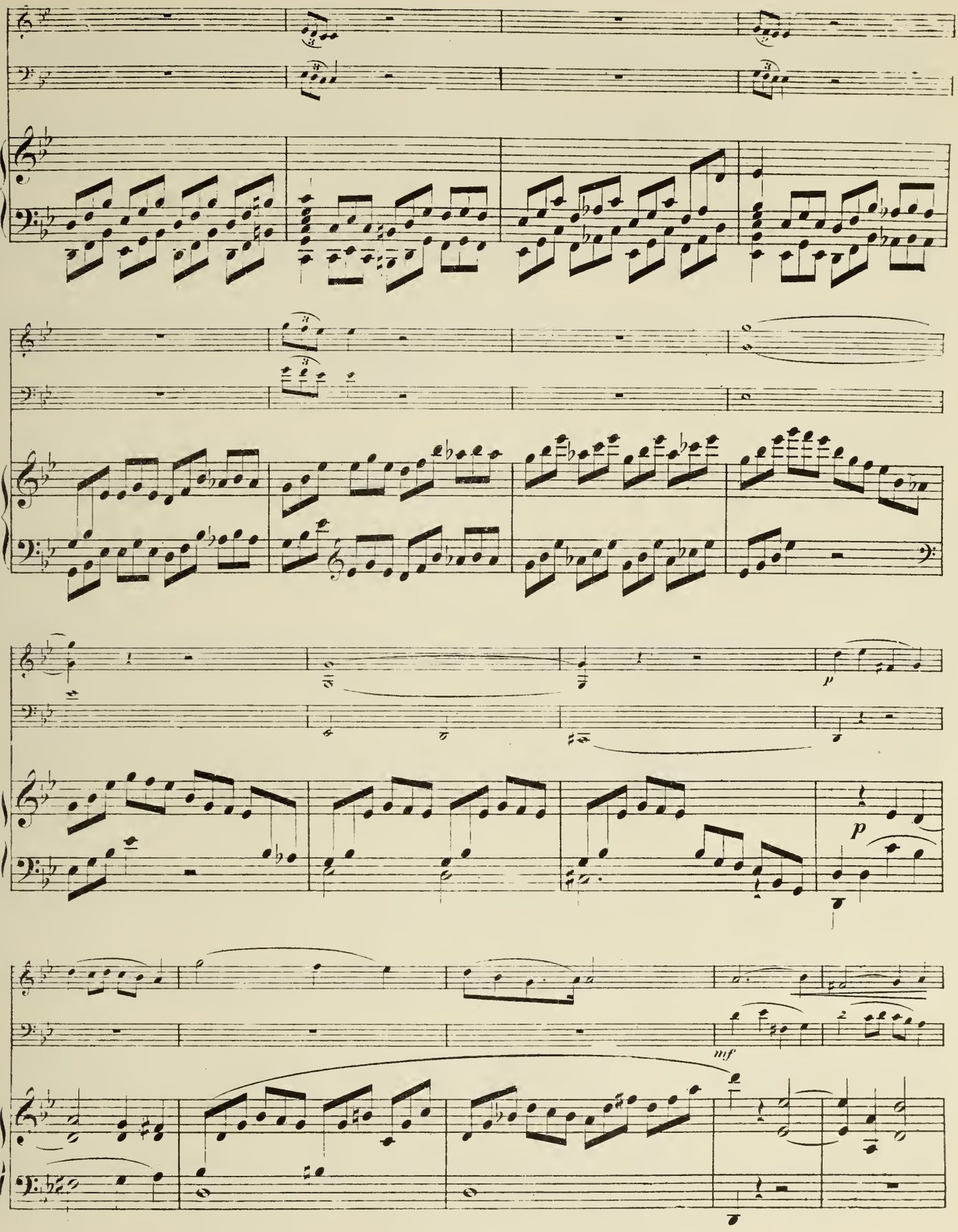
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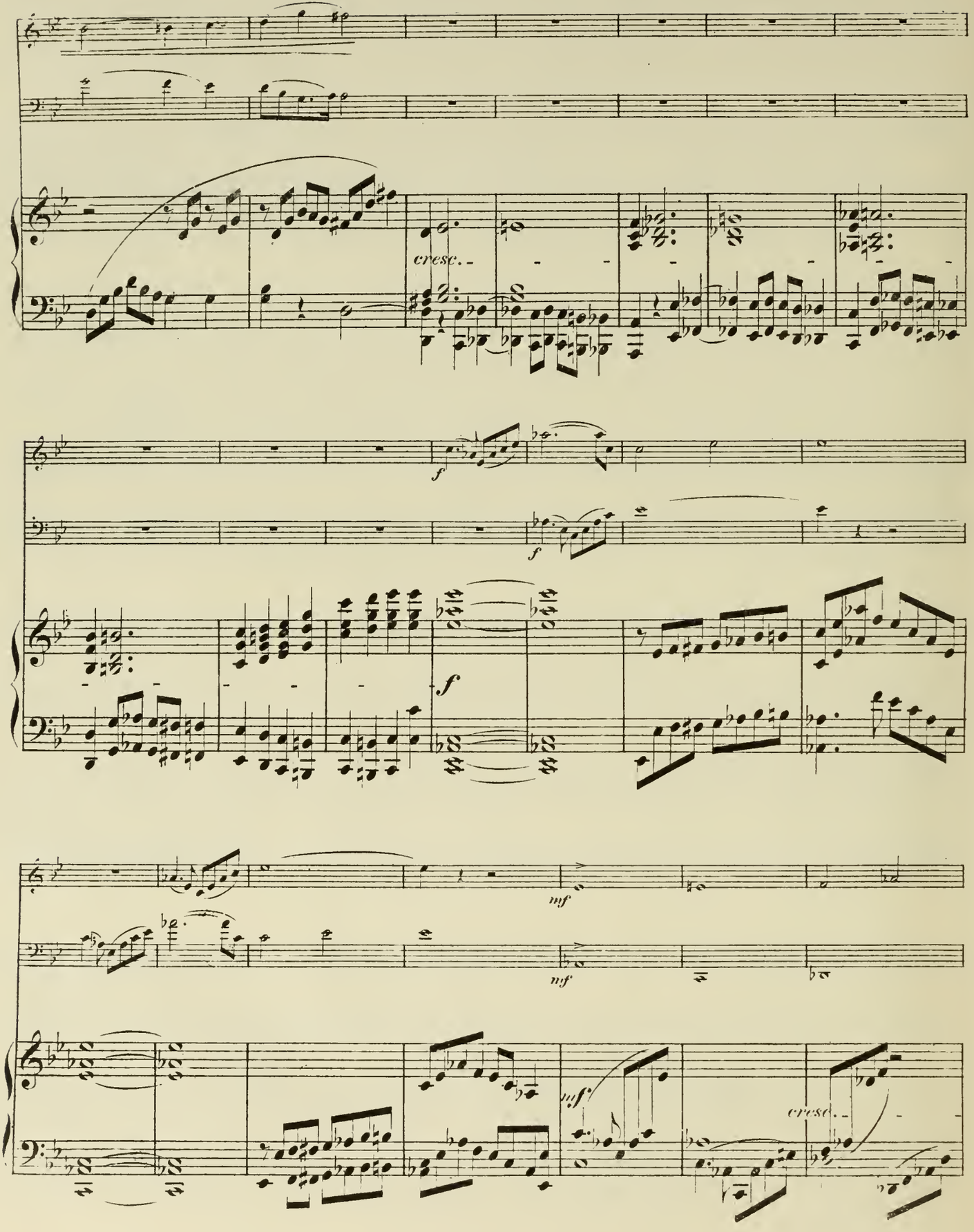
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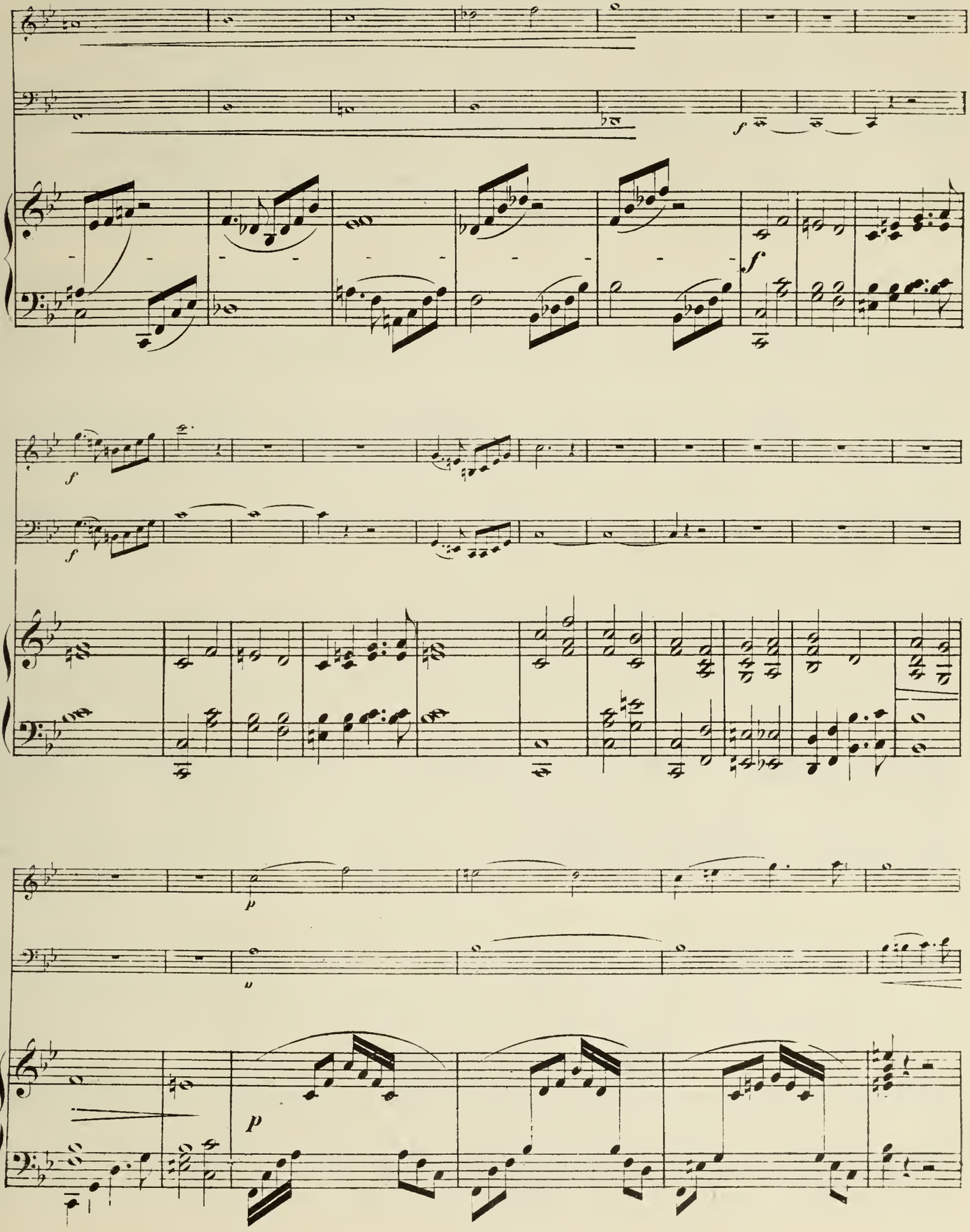
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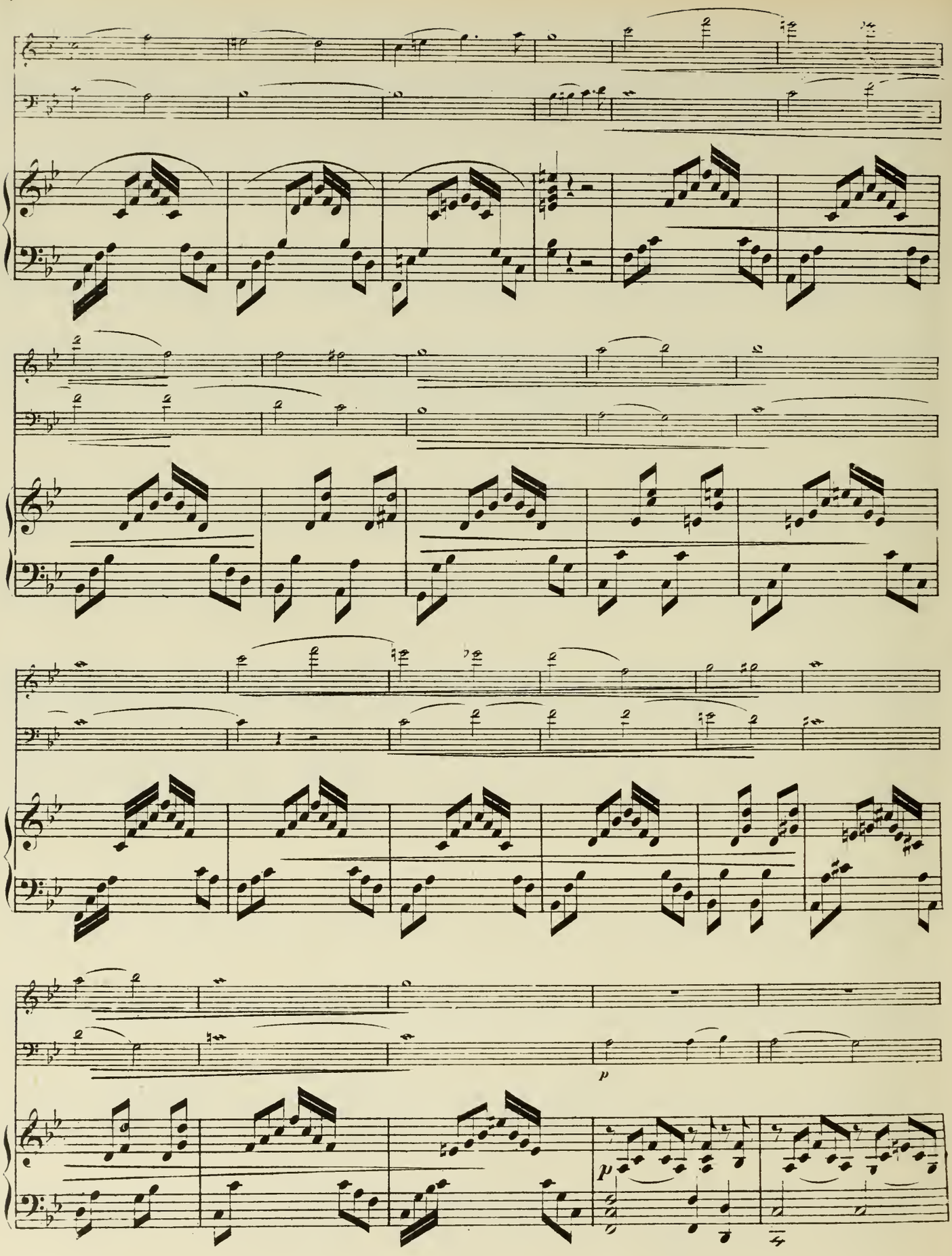
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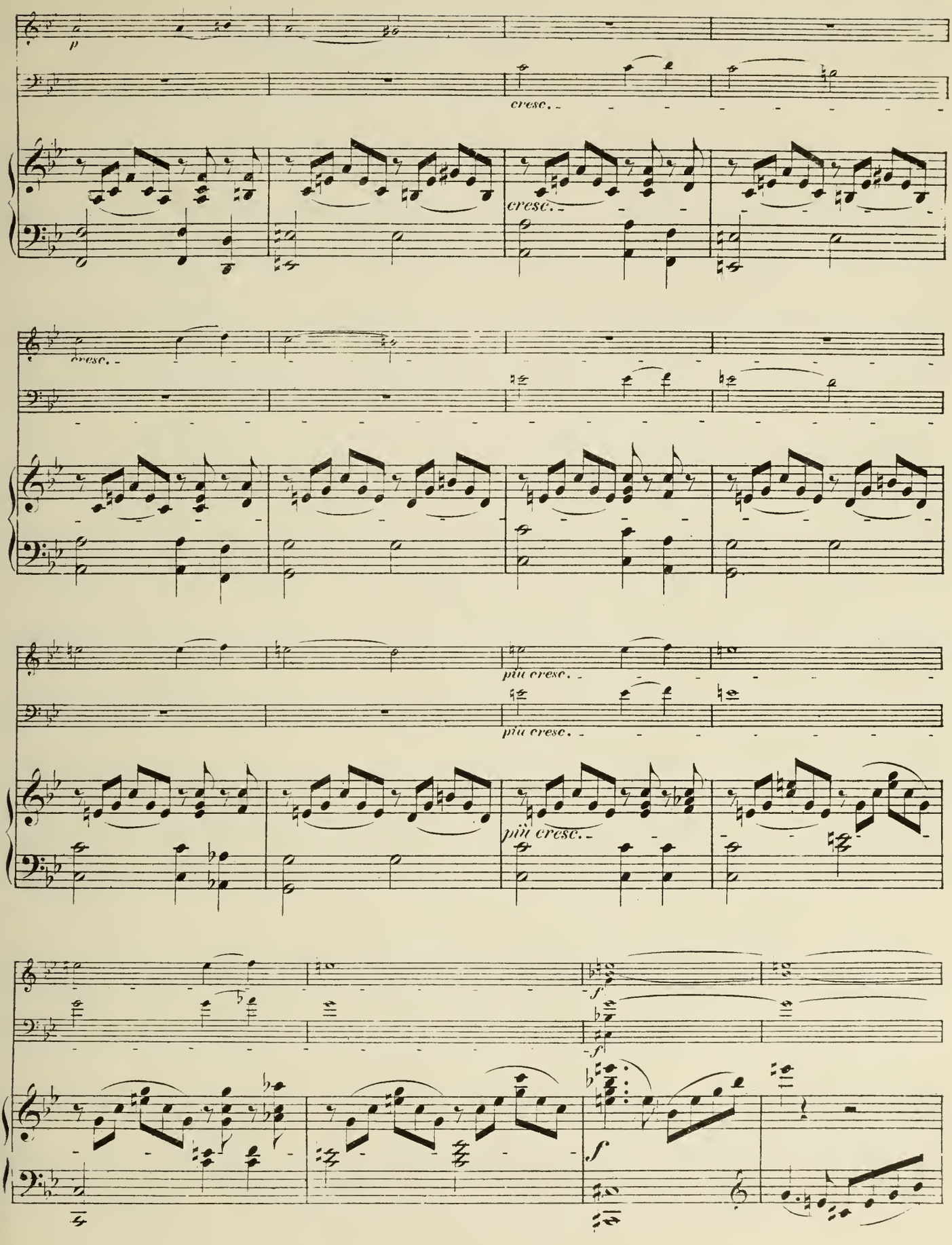
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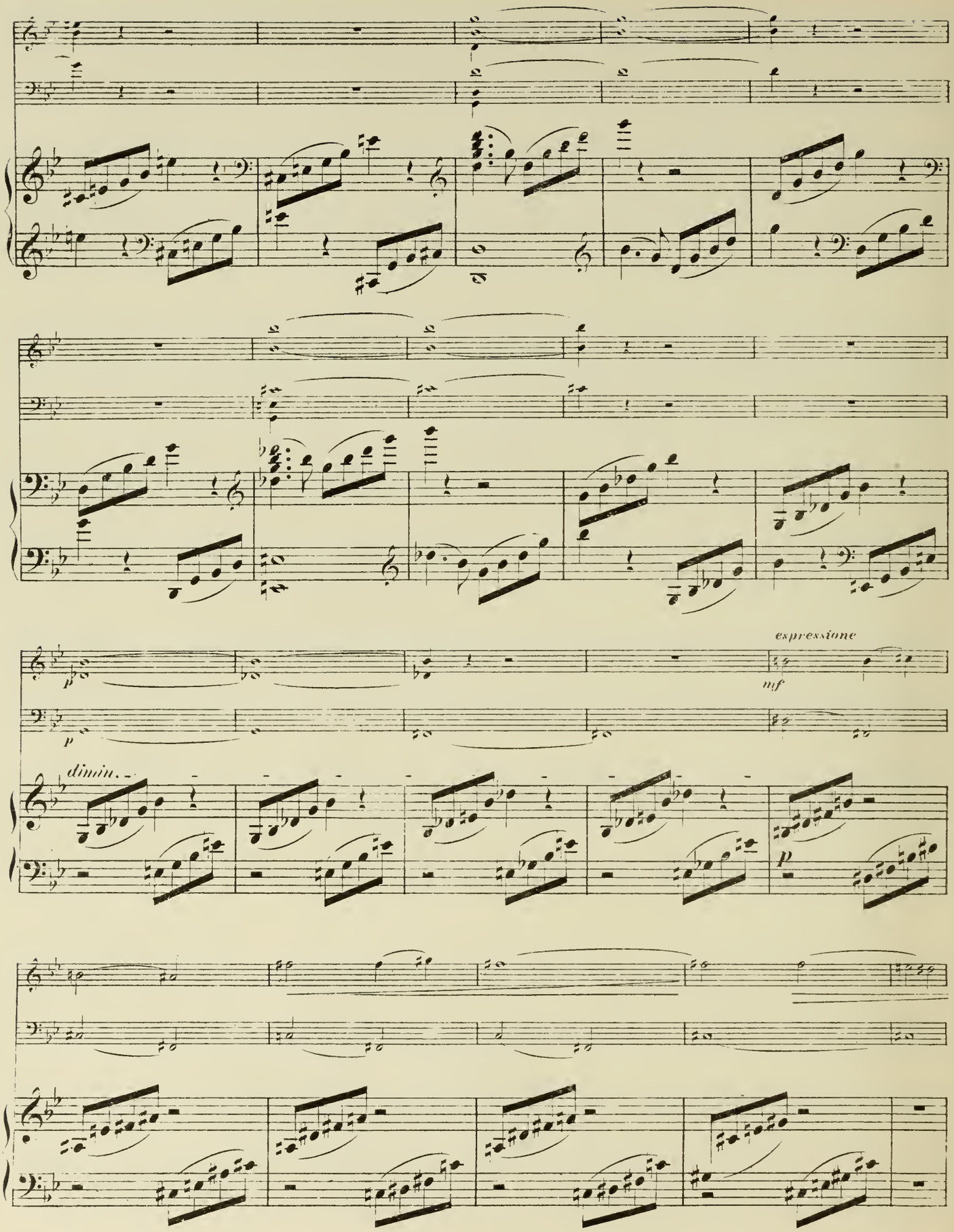
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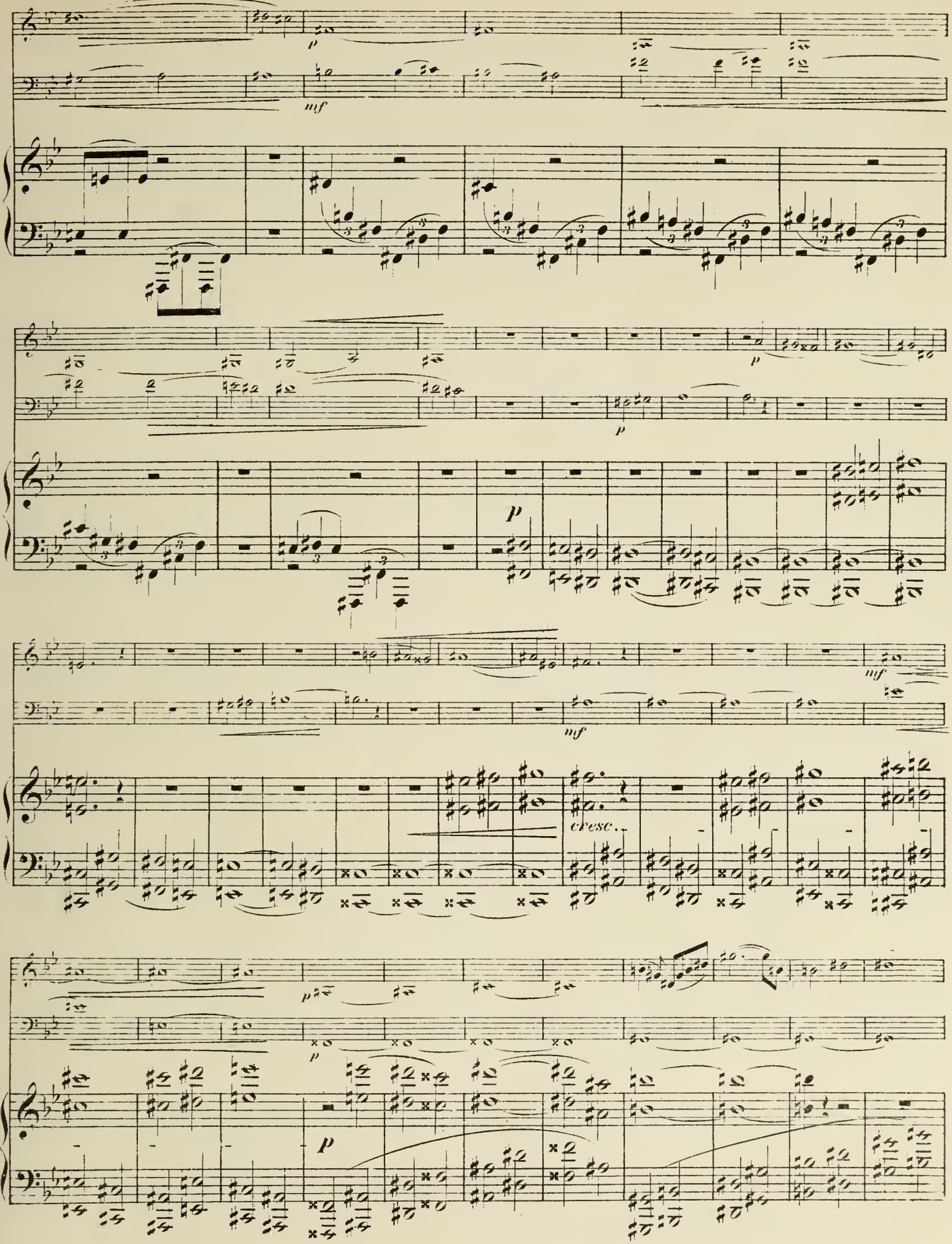
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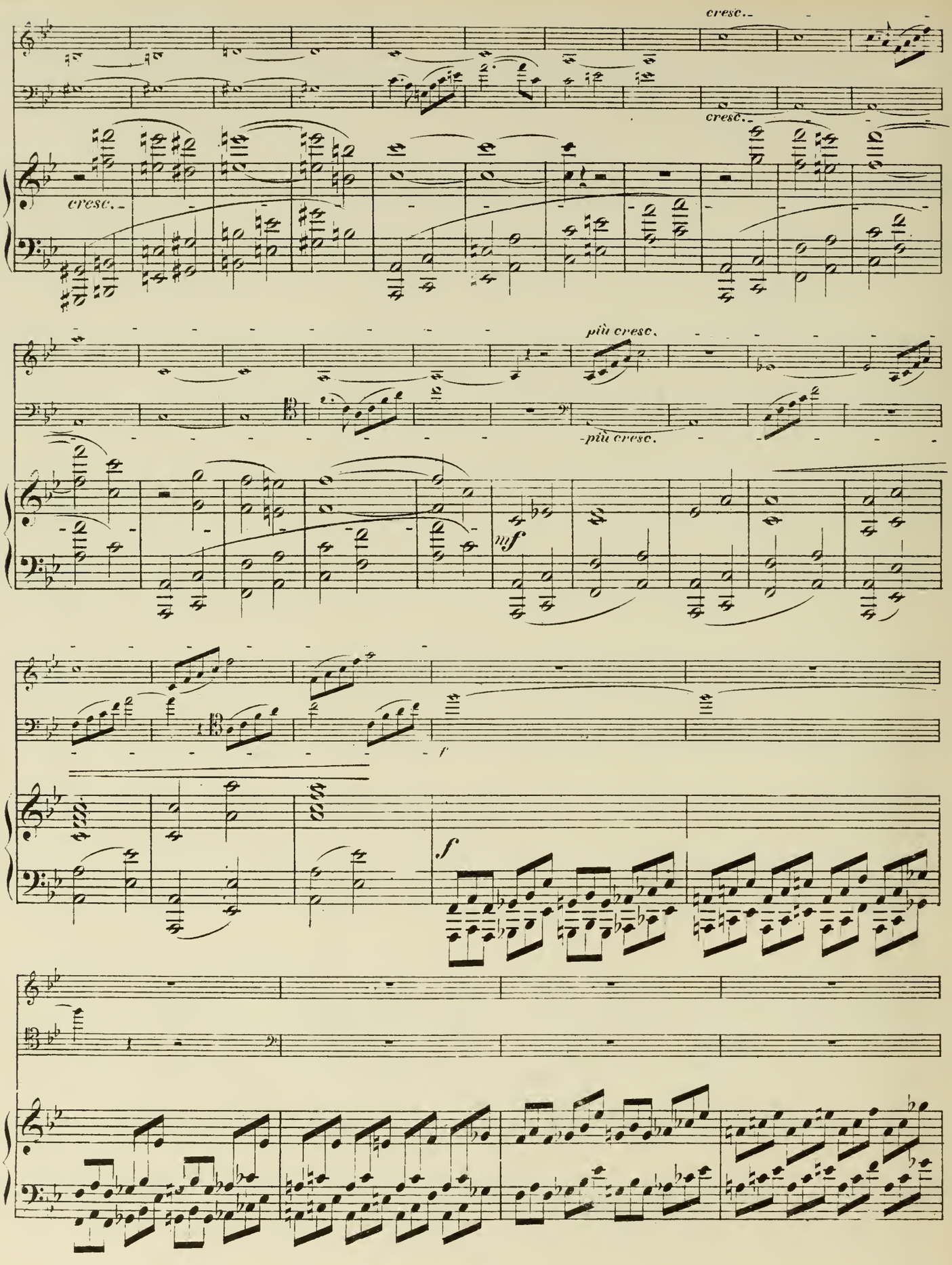
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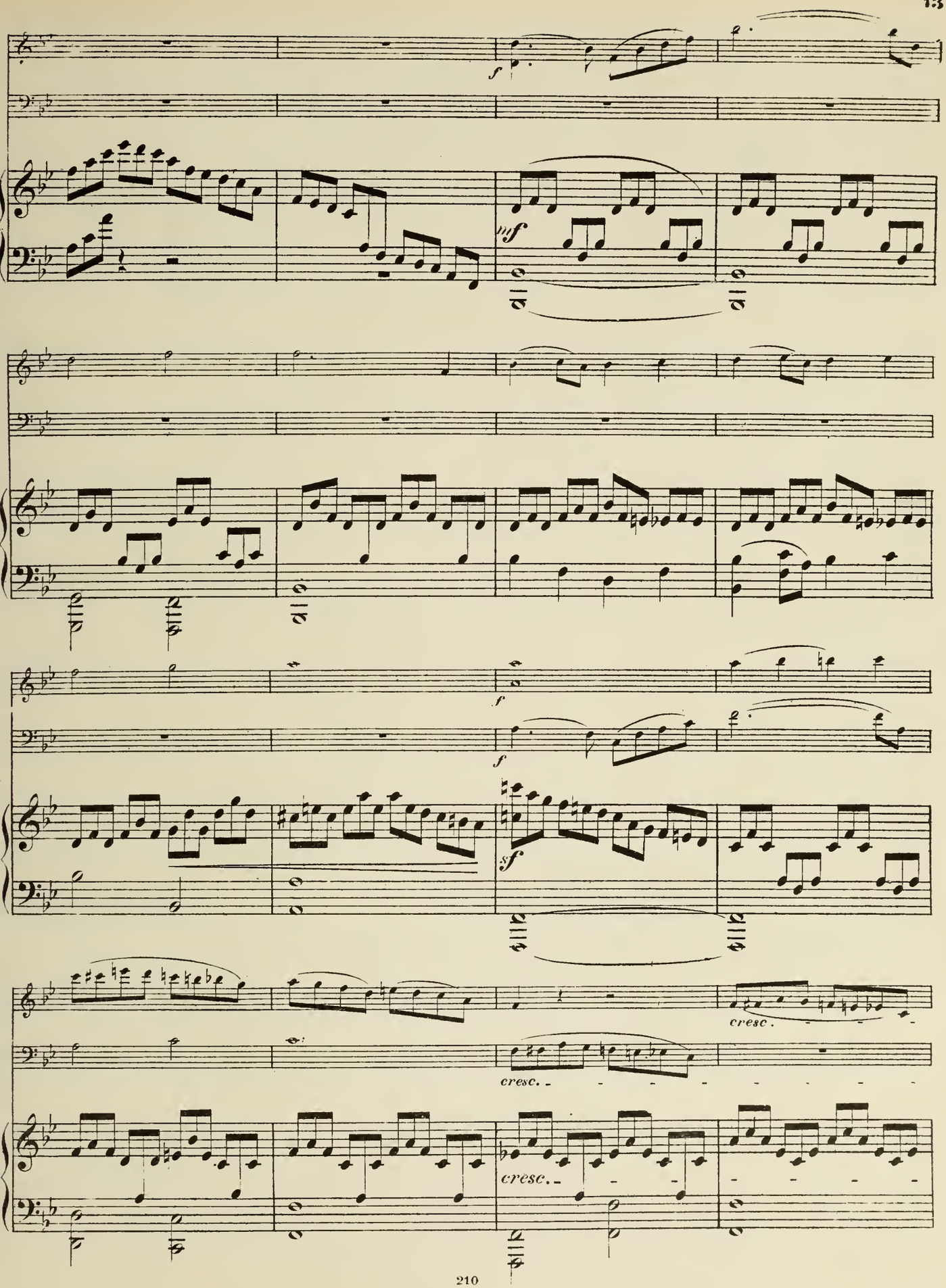
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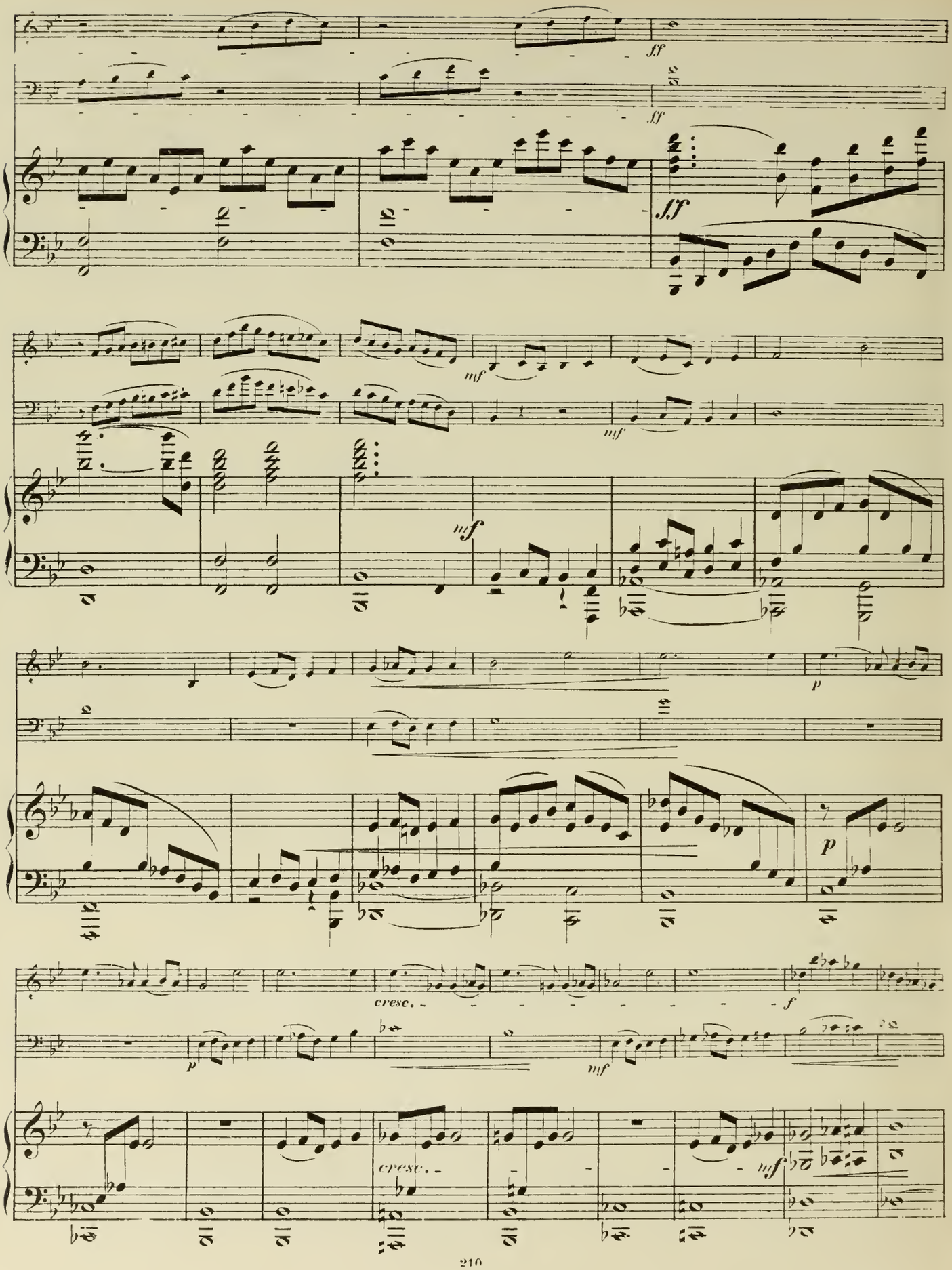
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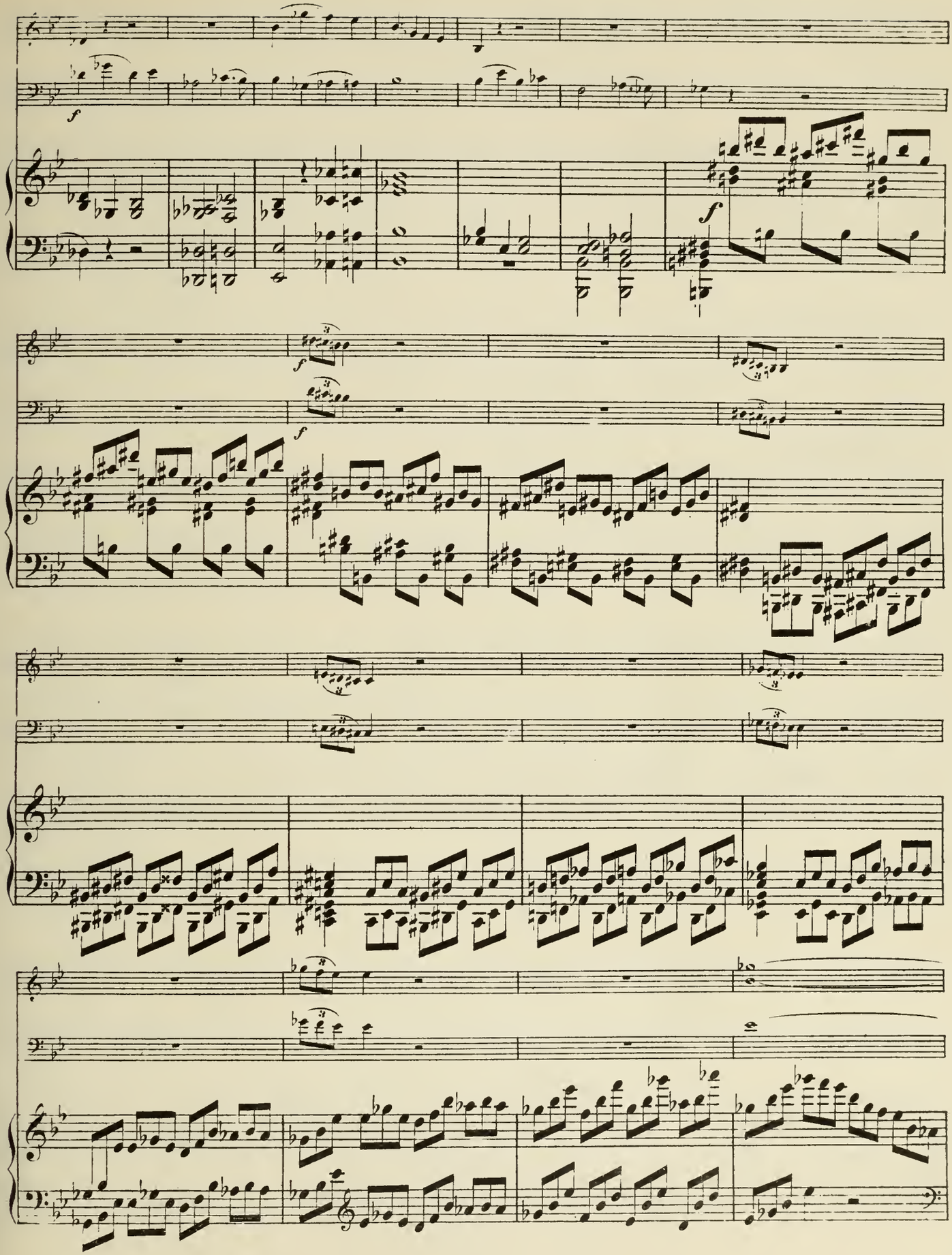

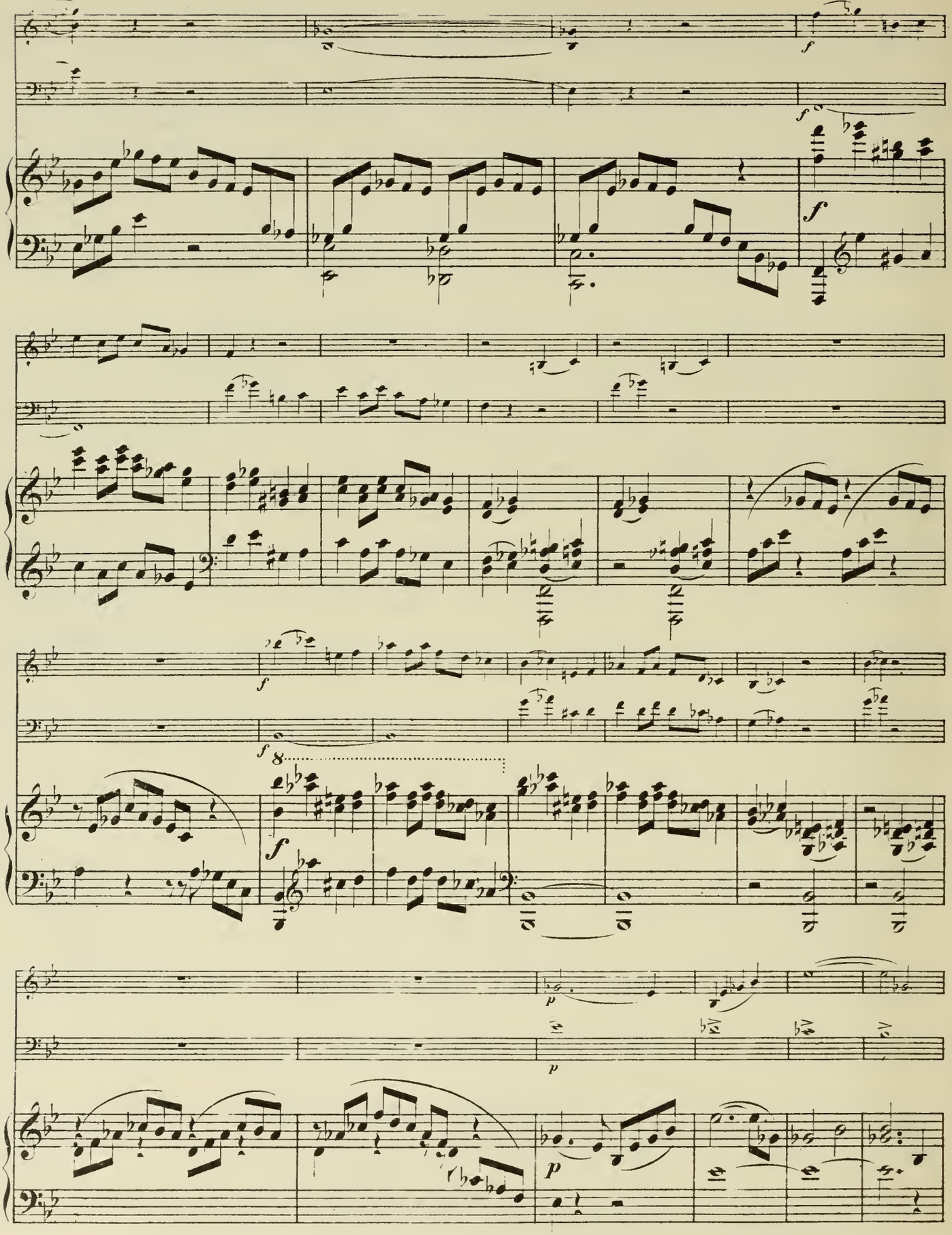
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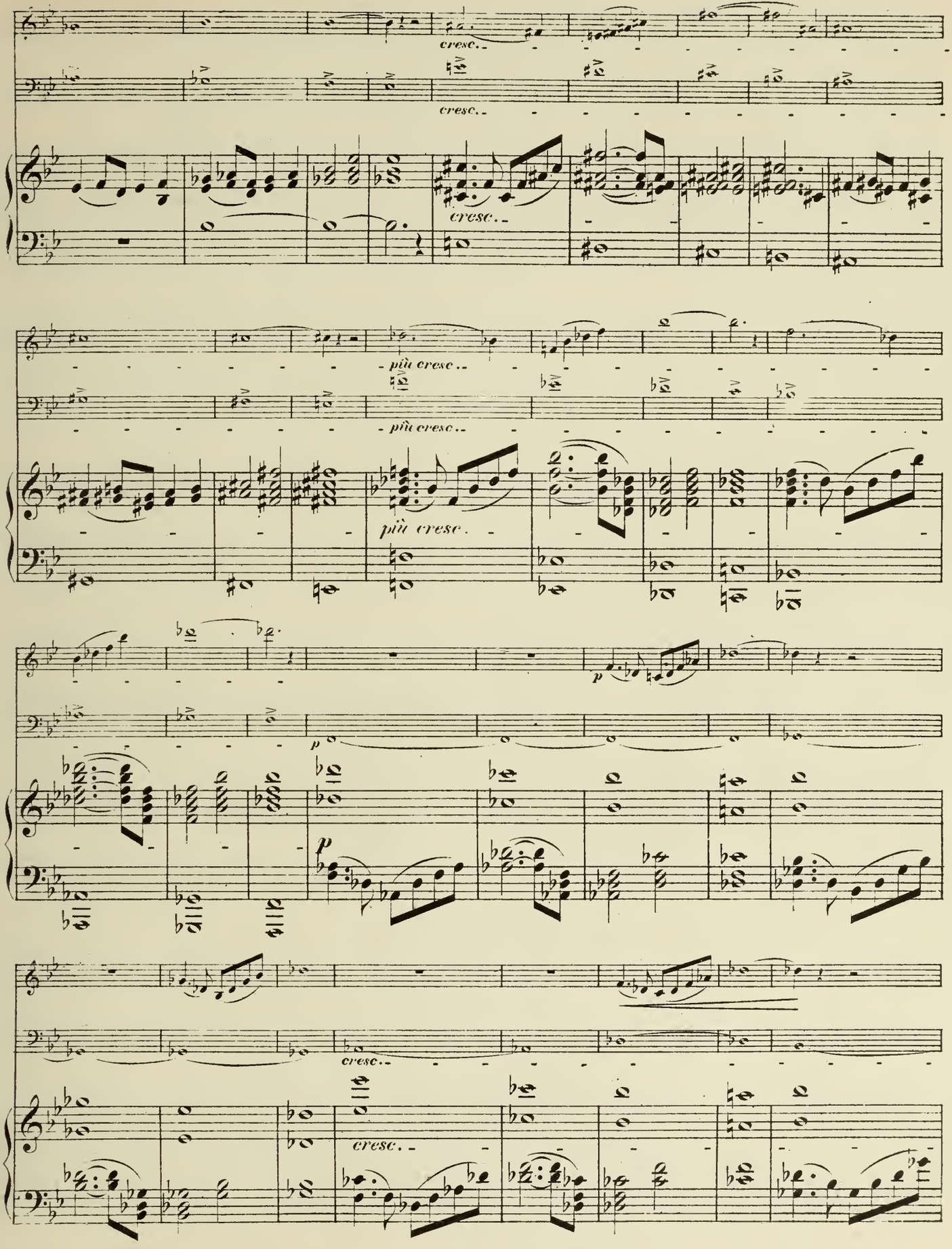
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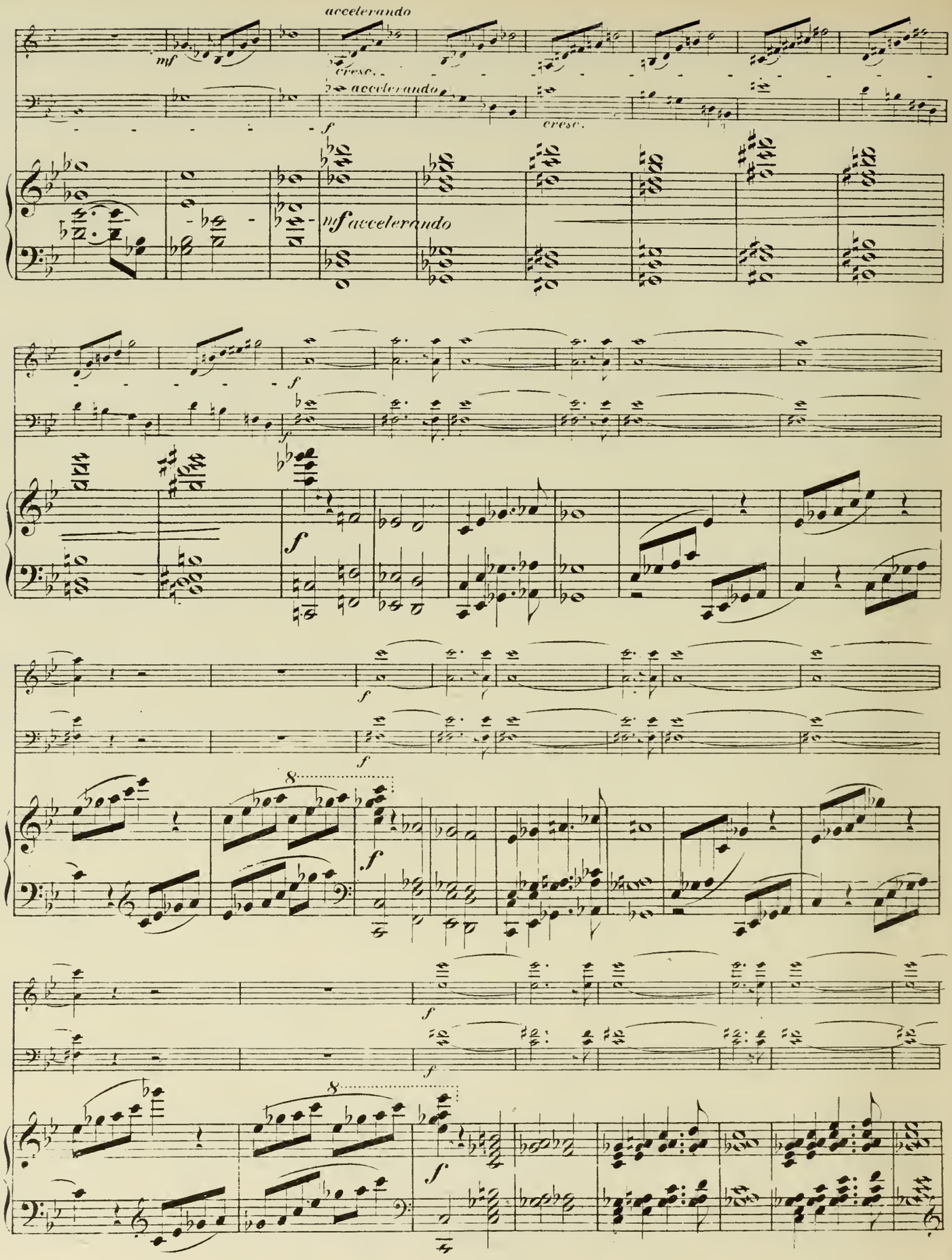
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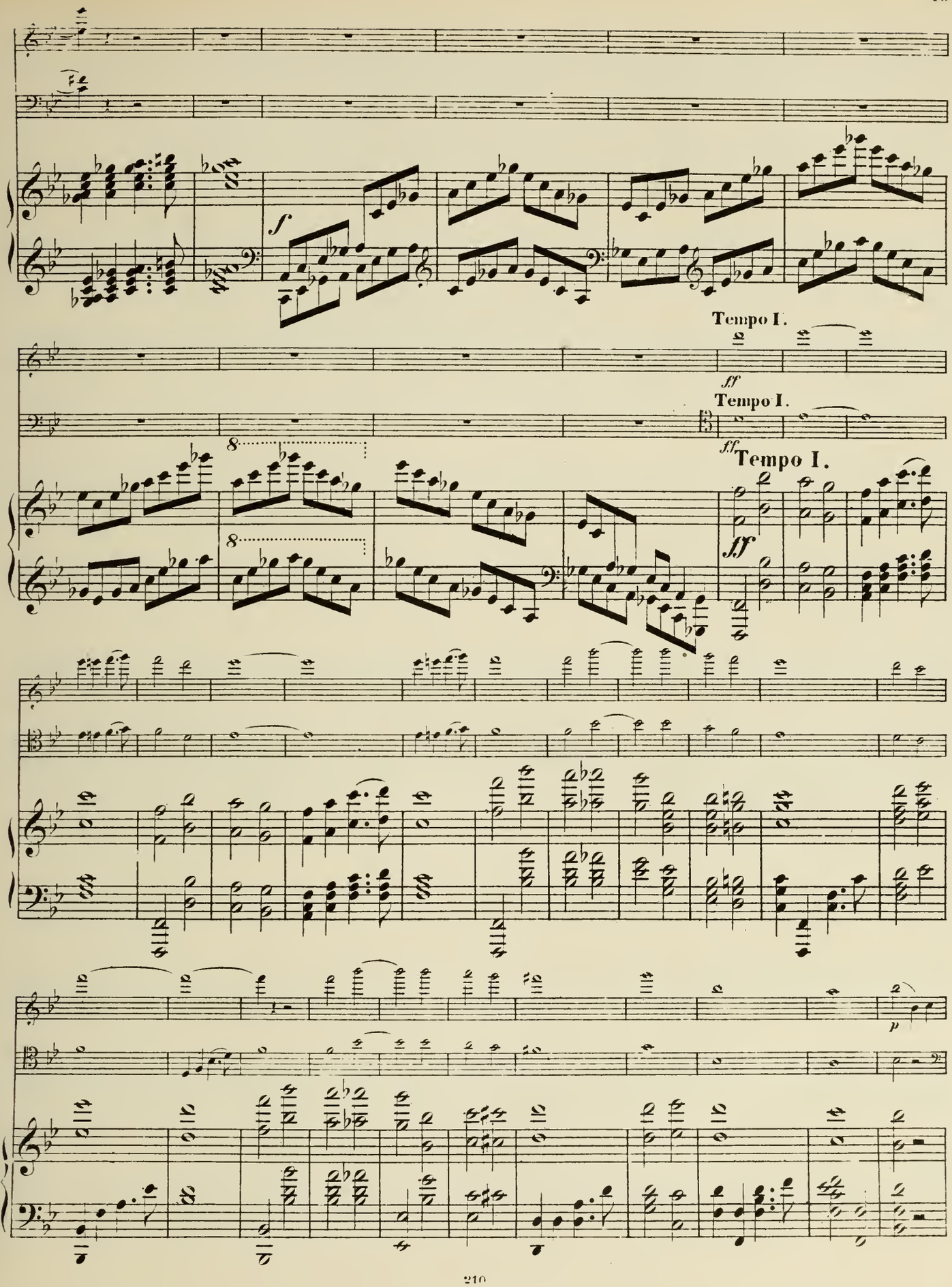
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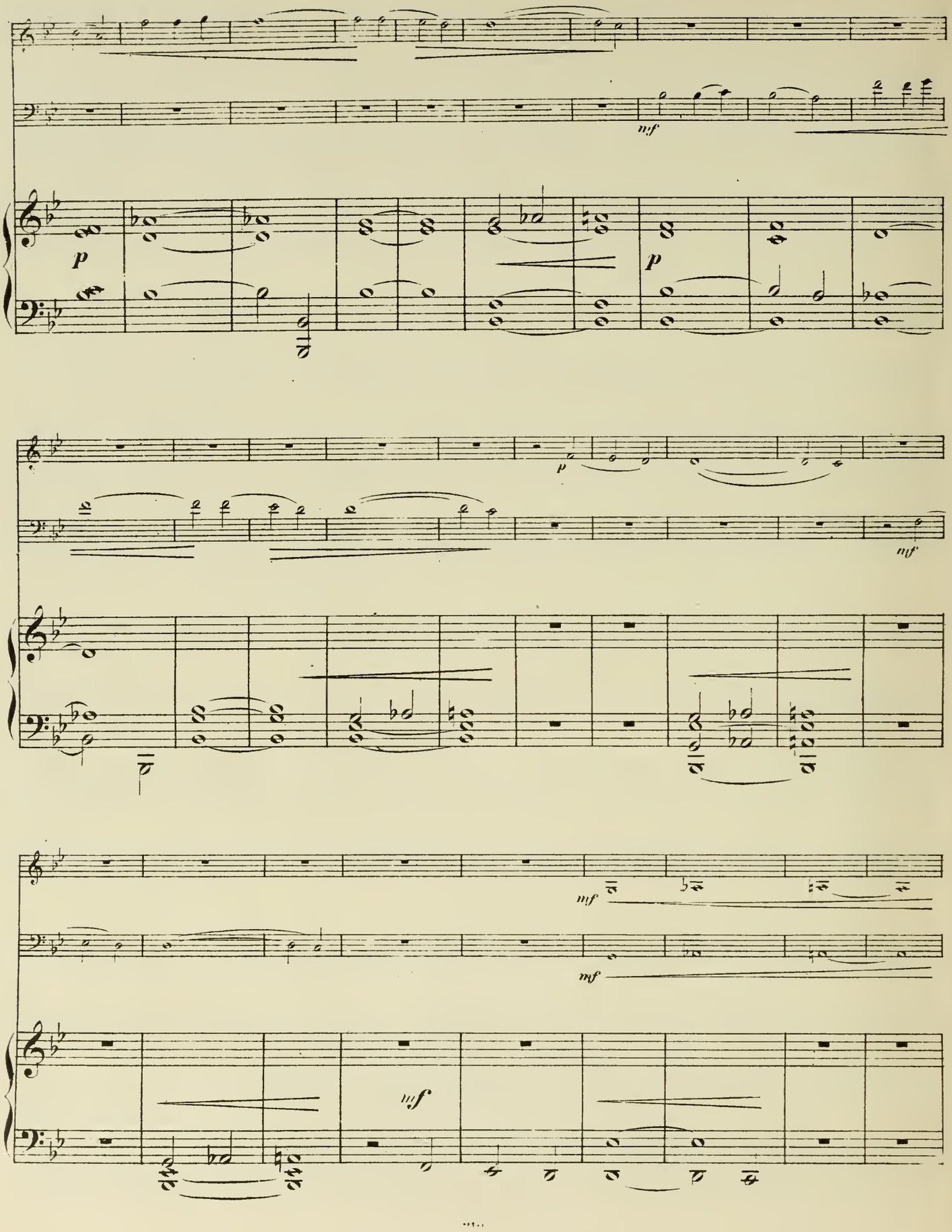
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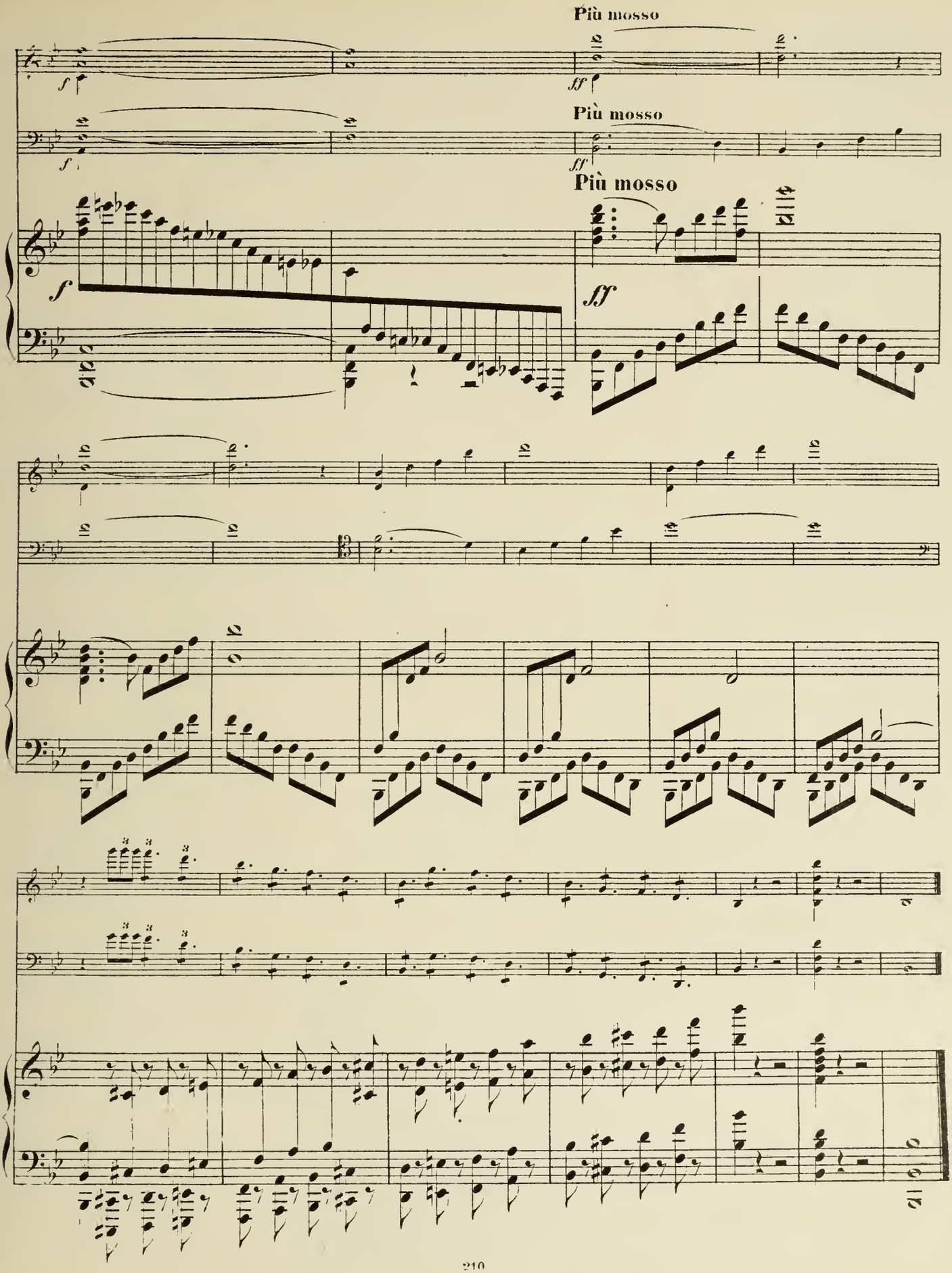

Più mosso
Più mosso
Più mosso

Doors open at a **QUARTER BEFORE THREE.** Concert to begin at a **QUARTER-PAST THREE,** and end at a **QUARTER-PAST FIVE** o'Clock.

34th SEASON, 1878.

THE MUSICAL UNION MATINEES.

No. 7. TUESDAY, July 2nd.

Il piu grand' omaggio alla musica sta nel silenzio.

SECOND EDITION.

President—H.R.H. THE DUKE OF EDINBURGH.
Vice President—THE REV. SIR F. A. G. OUSELEY, BART., M.A., AND MUS. DOC. OXON.

Committee.

SIR HENRY GORE BOOTH, Bart., *Chairman.*

THE DUKE OF BEAUFORT.	THE DUKE OF ROXBURGHE.
THE EARL OF ROSSE.	THE EARL OF DUNRAVEN.
VISCOUNT LASCELLES.	LORD TRIMLESTOWN.
LORD OVERSTONE.	LORD O'NEILL.
LORD CLONBROCK.	HON. L. PARSONS.
SIR R. A. BARNEWALL, BART.	SIR JOHN LESLIE, BART., M.P.

(Reserved seats kept only for the Committee, in the Circle.)

Director—PROFESSOR ELLA,
Founder of the Institution, Hon. Mem. Phil. Acad. Rome and Paris, 9, Victoria Square, Grosvenor Gardens, S.W.

IN addition to the orthodox number of three complete works, a movement from Mendelssohn's Quartet is included in this programme, by request of a zealous patron of music, recently returned from colonial service. Jaell plays for the second time the splendid Trio of Rubinstein, and the Sonata of Mendelssohn, last played by him in 1872. Beethoven's Quartet has not graced the programme since 1872, led by Maurin. Thus, with a new cast of executants, the selection this day will derive some additional interest. The Piano Solos, the choice of Jaell, are varied, and extremely interesting.

The GRAND MATINÉE, July 9th,

TO COMMENCE AT THREE O'CLOCK.

For this performance, Visitors' Tickets will be half-a-guinea. The statistics of the Musical Union show that the increased expenses of Artists, expressly engaged from the continent, exceed the amount of subscription, hence the extra charge. Other Institutions, this year, have raised the price of admissions; and, as mentioned before, including postage and cost of programmes, the literal charge of each concert to members is not more than four shillings! Madame Montigny-Remaury will come *expressly* from Paris for this *Matinée*, and repeat any favourite Solos that may be demanded.

It may be worth noting, during this hot weather, that St. James's Hall is much cooler than most concert rooms.

To begin at a Quarter-past Three.

Grand Trio, B flat. Op. 52.....Rubinstein.

Quartet, No. 1, in F. Op 18 ....Beethoven.

Sonata, B flat. Piano & V.-Cello. Op. Mendelssohn.

Canzonetta from **Quartet** in E flat. Op. 12 .....Mendelssohn.

Pianoforte Solos.

1. **Der Abendstern from Tannhauser**.....Wagner.
2. **Reconnaissance.** A flat .....Schumann.
3. **Danse des Sylphes.** D major.....Berlicz.
4. **Impromptu.** A flat .....Jaell.

TO CORRESPONDENTS.—The title of the Pianoforte composition by *Tschaikowsky*, played by Jaell at the sixth matinée, is "Souvenir de Hapsall," No. 2, pub. Leuckart, Leipzig.

Visitors unable to remain throughout the Concert are requested not to disturb the performance by leaving whilst the music is being played, but to take advantage of the cessation between each movement of the compositions.

EXECUTANTS.

First Violin .....SIGNOR GUIDO PAPINI.
(Fifth time in England.)
Second Violin ..... M. WIENER.
Viola .....M. HOLLANDER.
Violoncello .... M. LASSERRE.

Pianist .... ALFRED JAELL.
(Last time this Season.)
PIANOFORTE—ERARD.

Members can pay for Visitors at the Hall.

St. James's Hall.—The entrance in Regent Street is recommended as the easiest of access, where the Cashier attends to receive payments of Subscriptions and Single Admissions.

Visitors' Tickets, 7s. 6d. each, to be had of LUCAS and OLLIVIER, Bond Street; and Mr. AUSTIN, at the Hall.

Stamped Receipts, for Subscriptions paid at the Hall, will be given by the Cashier.

The Balcony and Orchestra are recommended for hearing to advantage. Members are requested to be seated early.

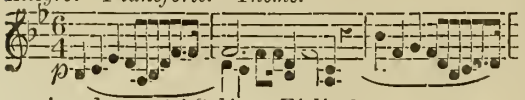
SYNOPTICAL ANALYSIS.

Il ne suffit pas que l'artiste soit bien préparé pour le public, il faut aussi que le public le soit à ce qu'on va lui faire entendre.—Baillot.

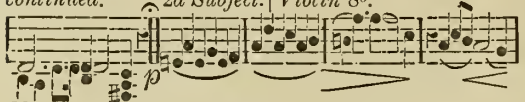
En adjoignant aux virtuoses les plus habiles de Londres, ceux des étrangers de grand renom qui s'y trouvent de passage, M. Ella obtient ainsi à la fois et excellence de l'exécution, et une variété de style qu'on ne pourrait avoir en conservant toujours les mêmes artistes.—Hector Berlioz.

Grand Trio, Op. 52 .....Rubinstein.

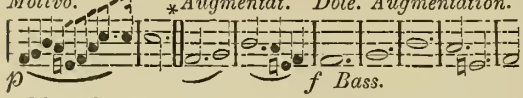
Allegro. Pianoforte. Theme.



continued. *2d Subject.* | *Violin 8o.*



Motivo. **Augmentat.* *Dble. Augmentation.*

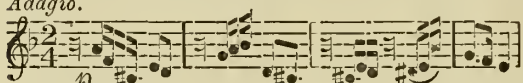


f Bass.

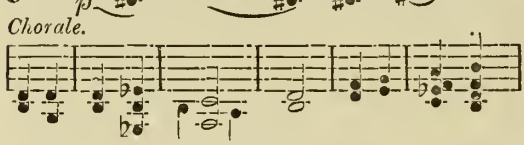
The theme, spread over a lengthened rhythm, generates a variety of phrases, chiefly consisting of the six quavers of the first bar vigorously treated in imitations. Speedily occurs the second subject in the dominant,—a flowing melody, finely developed in the violin part, and richly harmonised. A pause ensues on E natural. Here the theme again appears, and at the ninth bar, for the left hand of the pianist, in augmentation.* The same theme, in double augmentation follows,—amidst a succession of triplets, with double notes, and massive accompaniment.

The scholastic treatment is scarcely appreciable at a single hearing, although symmetrical in its rhythm and purely orthodox in design. A calm ensues, and in augmentation, the theme, expressed in a charming melodious strain, in B flat, by the violin, at once leads to the original treatment. There is nothing confused or obscure in this Allegro. Episodical phrases of flowing cantabile engage the stringed instruments, and the intermediate sections of the *motivi* are composed of brilliant figures, vigorous in effect, and to any ordinary pianist very difficult to play.

Adagio.

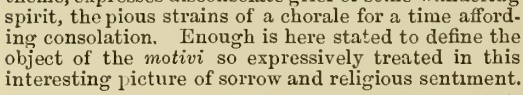


Chorale.

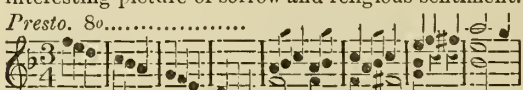


Indicated by a short explanation, the intention of the composer in this Adagio will at once be found to realise a touching scene. The fragmentary, pathetic theme, expresses disconsolate grief of some wandering spirit, the pious strains of a chorale for a time affording consolation. Enough is here stated to define the object of the *motivi* so expressively treated in this interesting picture of sorrow and religious sentiment.

Presto. 8o.....



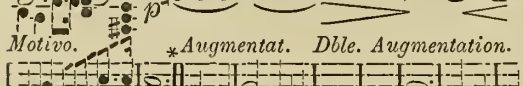
Meno mosso. Violin.



The piquant melody in descent, with mixed accents, *à deux temps*, and syncopated bass in the second part, render this Presto extremely effective and interesting. The meno mosso, with its melodic phrases, and flights of rapid passages for the piano, forms a delightful contrast. Both movements demand strength of hand for octaves, and a very rapid finger.

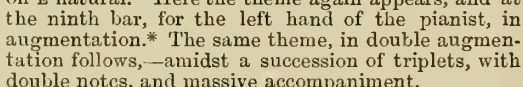
Appassionato. 8o.....

2nd Subject. 8o.....



The noble subject of this Finale is susceptible of bold treatment, and well suited for all instruments. In this, and the first Allegro, we perceive the second subject anticipated partially on the pianoforte, ere its free development is heard on the violin. The closing cadence of the second subject, in diminution,* is dwelt upon, and transitions to several keys with arpeggio accompaniment protract the following phrase.

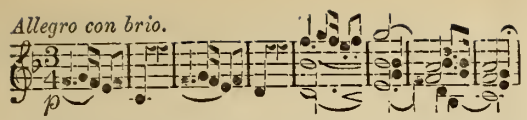
Cadence in diminution. *New Figure.* *Cello.....*



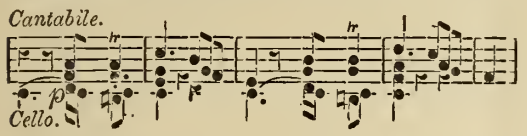
This new figure, led by the pianoforte, somewhat mysterious, is continued until the reappearance of the original theme. The working up of the different *motivi* in the coda is now impetuously continued, amidst florid and difficult passages, relieved, ever and anon, by a fourth subject in the bass, consisting of the scale, cleverly enough afterwards wrought into a charming melodic phrase in the treble. The final climax is reserved for the second subject, being delivered *ff* on the pianoforte, the violin and violoncello playing a separate canto, and adding to the imposing effect of the *ensemble*. For awhile, this mass of overpowering harmony lapses into a serene, quiet strain of the last quotation, until a sudden, dashing burst of passages, in octaves and contrary motion, terminates this Finale.

Quartet, No. 1. Op. 18 .....Beethoven.

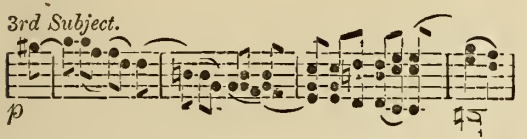
The philosophical gravity pervading the impassioned and deeply-coloured ideas of Beethoven's more serious movements, like the adagio in this Quartet, addresses itself to minds trained to the perception and enjoyment of effects, in the austere and religious sentiment of art, which touch and elevate the better feelings of human nature. A man must have virtue in him before he will enter upon the reading of a Seneca or an Epictetus, says the moralist; and to be moved by the truthful delivery of Beethoven's noblest thoughts, asserts the triumph of music over every well organised mind. It is said that other Quartets of the first set of six published by Beethoven, were composed previous to this in F, and, judging from the extended form and exalted character of the movements, I can believe this assertion.



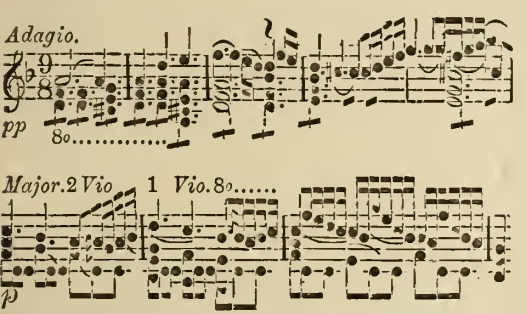
The motivo given out in unison is one of the most effective that was ever invented for contrapuntal treatment; it has all the license of a single note, without losing the charm of its melodic form. To explain:—the G and E, considered merely as apogiaturas, and occupying a little more than a sixth of the bar, leave F the predominant tone, which gives the composer the power of using it on every one of the five intervals of a dominant ninth. Such a thought—so original—so ingenious—so expressive—could not be otherwise than interesting under every aspect, and it is really astonishing to what extent Beethoven has worked it out, not only in imitations, and with modulations, but in generating the following lovely cantabile with theme for the violoncello.



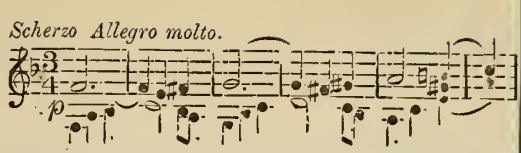
The vigorous ascent of the scale of G in Octaves closes the first development of the above *motivi*, and leads to the syncopated third subject in the dominant.



These three quotations are presented with every variety of treatment throughout, but the conversational character of the primal idea, so exquisitely harmonised, is, perhaps, the most striking feature. In the entire set to which this Quartet belongs, there is not one movement, perhaps, in which the various features of counterpoint are more equally dispersed, giving to each performer frequent opportunities of exhibiting his taste in choosing the best model for his responses.

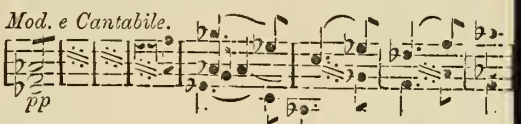


There is no severer test of the mental capacity of executants than a true rendering of this Adagio. Each part has beautiful imitations, the second violin and viola in particular; whilst the effect of the violoncello, in giving out the cantabile, adds to the pathos of this movement, the final cadences of which, in fragmentary resolutions of the minor ninths, penetrate the soul of the most obdurate nature—despair and resignation pourtrayed with unerring truth.



The bass figure of accompaniment to this exquisite Scherzo, the transition to A flat beginning the second part with flowing cantabile, and the climax of tersest counterpoint and syncopated harmony at the final cadence, are beautiful conceptions and captivating in their effects. The Trio that follows with a subject in octaves and sudden repose of harmony in D flat, with florid figures for the violin (not easy of execution), is strikingly original, and contrasts happily with the Scherzo.

The last allegro, with its triplets so fancifully treated, with contrary accents of 2-4, is most interesting. The connoisseur will not fail to remark the preparation of the following cantabile, in a pleasing transition of harmonies, sometimes left to a single note:—this is an original feature beyond the reach of art, which may be traced in several of Beethoven's grand compositions for full orchestras.

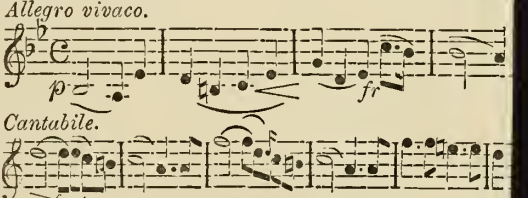


The great variety of lovely ideas that pervade every part, and the perspicuity with which they are severally treated, verify what we have often asserted that where inferior composers in their final rondos are sometimes trivial, Beethoven is always successful.

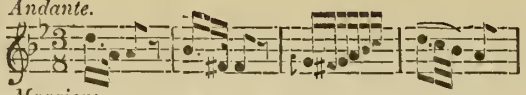
Sonata, in B flat, Op. 45. Piano and Cello...Mendelssohn

Composed at the very ripest period of the composer's life, this Duet, though less often played than the more lengthened Op. 58, with its Chorale, equals it in the beauty, originality, and flowing eloquence of the themes of every movement.

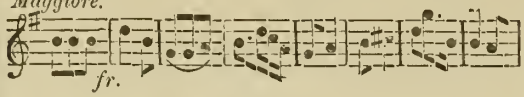
The first Allegro gains in effect by the omission of the repeat, since the two subjects quoted are worked out with no episodes of a very novel character in the second part. Nothing can be more *naïve* and charming than the Andante, whilst the Finale is one continued stream of melody, with episodes, ever and anon interrupted by the passionate outbursts of vigorous harmony, the whole terminating with subdued melodic fragments of the theme most beautifully expressed. Like all the chamber concerted pianoforte music of this master, there is in this Duet a mass of duplicate harmonies in octaves, which require great vigilance to keep under when used in accompaniment, especially to the violoncello.



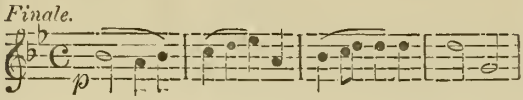
Andante.



Maggiore.



Finale.



Quartet. No. 2, E flat, Op. 12.....Mendelssohn.

Canzonetta.

This charming Canzonetta, with its naïve expression and singularly protracted rhythm, is most captivating. It is followed by an *intermezzo*, in the tonic major, of a gay and pleasing character, requiring great nicety of accent—the violins moving in equal parts, *staccati*, upon pedal harmony, and the viola and violoncello repeating the same passages, *vice versâ*. To this succeeds a recurrence of the Canzonetta, with its primal simplicity of accompaniment, until the end of the movement—superseding the ordinary Minuet and Trio of three-four time.

Pianoforte Solos.

1. **Der Abendstern from Tannhauser** .....**Wagner.**
2. **Reconnaissance.** A flat .....**Schumann.**
3. **Danse des Sylphes.** D major .....**Berlioz.**
4. **Impromptu.** A flat.....**Jaell.**

ALFRED JAELL.

During four months' correspondence with this great and universally popular Artist, I have addressed letters to him at Trieste, Milan, Copenhagen, Warsaw, and Paris, where he now resides, fully occupied in giving instruction to the best families. In parting from my obliging friend, this day, I cannot omit making mention of his having wished to emulate the generous example of Rubinstein and Hans von Bülow.

HENRI VIEUXTEMPS.

Although retired from playing, and residing permanently in Paris, Vieuxtemps has been invited to award prizes to the Students of the Belgium Conservatoire. In his letter to me, dated June 23rd, at Brussels, he mentions the name of a young violinist, to whom was lately awarded the first prize at the Conservatoire, of very extraordinary talent—Ysaye, a native of Liège, twenty years of age, and already violin soloist at Ostend. "I predict," says Vieuxtemps, "a brilliant career for this youth, if he continue to study and practise." The veteran violinist expresses sympathy for my failing sight, and echoes the advice of Mr. Bowman, the oculist, not to write by night. Alas! this is almost unavoidable. I have already written more than a thousand letters to English correspondents, and to those in St. Petersburg, etc., half a hundred more, since January 1st, 1878. Vieuxtemps terminates his letter by expressing a hope that this season will not be my last. "Young artists," says he, "want you, and you must not desert them. I see announced Mme. Montigny-Rémaury and Jaell, two great artists, worthy of the Musical Union. Come to Paris, and let us together enjoy the Exposition, after your labours. — Ever affectionately yours, HENRY VIEUXTEMPS."

THE MUSICAL UNION, JUNE 18th.

"Since the memorable appearance of Herr Rubinstein in 1876—when he gave his services in token of respect for Professor Ella—there has been no such gathering of the musical aristocracy, of remarkable men of letters, of art, and science, as that displayed in St. James's Hall last Tuesday afternoon at the fifth *matinée*. This assemblage was mainly owing to the first and last appearance this season at the Musical Union of Hans von Bülow, emulating the example of Herr Rubinstein. The interest in the opening sonata of Saint-Saens, for violoncello and piano was much enhanced by the presence of the gifted French composer, organist and pianist, who was greeted with a round of applause on being seated by the side of Hans von Bülow to turn over the pages of his music. Of all existing pianists, there is not one of them who has a more thorough knowledge and appreciation of Beethoven than Hans von Bülow, and in Beethoven's superb Trio in B flat, he was admirably seconded by Signor Papini, who appeared for the first time this season, and proved that in chamber music he is second to none; M. Lasserre had the violoncello part. That the trio was the *pièce de résistance* of the musical *menu* was of course evident. This marvellous composition was indeed a rare treat; the interpretation by the pianist was inspired, and it was a lesson to be remembered by the numerous pianoforte performers present; the applause at the close of the trio for the three artists was long and enthusiastic."—*The Queen.*

"One of the most interesting concerts of the season was the Musical Union *matinée* at which Dr. Hans von Bülow most liberally assisted as a mark of his personal regard for Professor Ella, and as a proof of his deep sympathy with the work which the director of the Union has done for music throughout his long career. In thus following the example of Rubinstein, who in 1876 played for the Professor under similar circumstances, Hans von Bülow has performed a graceful act which will meet with very hearty approval from musicians both in England and the Continent, and the enthusiasm with which he was greeted by the audience at St. James's Hall proved that the amateurs there assembled cordially endorsed the honour paid to the head of the institution. Professor Ella had provided a scheme worthy of the occasion. His solos were the well known Cappricio, in F sharp minor, of Mendelssohn; Schubert's lovely Impromptu, in G; and Rubinstein's vivacious and brilliant Galop, in B, Op. 14; each of which was given with the utmost character and expression, and the last with marvellous fire and force. Taken altogether, it was a performance to be remembered even in the annals of the Musical Union, and artistic sympathy and fraternity has seldom received a pleasanter illustration than when the eminent pianist gracefully transferred to the veteran professor the plaudits with which he was greeted."—*The Choir.*

PROGRAMME OF GRAND MATINEE, July 9th.

TO COMMENCE AT THREE O'CLOCK.

1. **Grand Septet,** E flat. Op. 20 .....**Beethoven.**
2. **Pianoforte Solos (various).** MDME. MONTIGNY-REMAURY.
3. ***Duet,** Piano and Violoncello, No. 3, of Trois Morceaux, Op. 11, Allegro Risoluto, in A major..... **Rubinstein.**
4. ***Andante Cantabile,** B flat, from **Quartet,** in D. Op. 11 ..... **Tschaikowsky.**
5. ***Air,** from the Suite in D. (With Quartet Accompaniment.) VIOLIN SOLO ....**Bach.**
6. **Grand Septet,** D minor. Op. 74 .....**Hummel.**

* Compositions demanded by Members, and played, on this occasion, for the first time by the executants.

FIRST SEASON. THIRD CONCERT.

Boston Chamber Music Society.

ASSOCIATION HALL,

MONDAY, DECEMBER 13, 1886.

Ludwig van Beethoven. 1770—1827.

QUARTET for pianoforte, violin, viola and violoncello. E flat, Op. 16.

Grave — Allegro ma non troppo.
Andante cantabile.
Rondo, allegro ma non troppo.

Franz Schubert . . . . . 1797—1828.

SONGS for a tenor voice, with pianoforte accompaniment.

Die Taubenpost.
Frühlingssehnsucht.
Der Lindenbaum. Op. 89, No. 5.
Frühlingstraum. Op. 89, No. 11.
Die böse Farbe. Op. 25, No. 17.

Anton Rubinstein . . . . 1829—

TRIO for pianoforte, violin and violoncello. B flat, Op. 52.

Moderato.
Andante.
Scherzo, presto.
Allegro appassionato.

Messrs. Charles F. Webber, tenore — Carl Faelten, pianoforte — Charles N. Allen, violin — Carl Meisel, viola — Wulf Fries, violoncello.

KNABE PIANO.

DIE TAUBENPOST.

I have in my service a carrier dove,
And she is as certain as day;
She never spreads a laggard wing,
Yet never flies away.

I send her many thousand times,
By brook and forest to roam,
And bid her look with piercing eye
On my beloved's home.

When she from her casement looks with glee,
Commending thy pace and form,
Sweet dove! my merry greeting give,—
Bring hers to me forlorn!

No letter need I to tell my tale—
My tears I send by thee;
Well do I know thy zealous wing,
And matchless constancy.

By day, by night, in waking, in dreams,
Her worth is still the same;
She will her message safely bear,
And come to me again.

My dove will not faint-hearted be,
Nor ever cares to rest;
She needs no promise of reward
To lure her to my breast.

I cherish her fondly, watching her weal,
Secure of my beautiful dove;
Her name is "Longing"—know you her?—
The messenger of love.

FRÜHLINGSSEHNSUCHT.

Soft-breathing zephyr, steal through the bowers,
Bearing the sweets of Spring's early flowers.
How tender the greetings thou breathest to me!
How gaily and truly my heart turns to thee!
It gladly would follow thy course, did it dare,—
But where?

Brooklet, so briskly winding along
Through the green valley, humming a song,
Pursuing thy way to the far off blue waves,
And gathering pictures for ocean's deep caves,
Where, where would'st thou lead me, my brightest, my own,
But down?

Restless, unhappy, tear-burdened heart,
Will thy old sorrow never depart?
What balsam will lessen this withering fire,
And silence forever thy pressing desire?
What is it, Spring, of blessings below,
But thou?

DER LINDENBAUM.

Beside the village high street
A linden-tree is seen,
And once, beneath its shadow,
I laid me down to dream.

And I had cut upon it
So many tender words,
It seemed to draw me to it
With memory's silken cords.

And as I had to pass it
In deep repose of night,
I closed my eyes and listened
How it would me invite.
And lo! its branches rustled,
And seemed to suggest
The words, "Dear youth, come hither,
And thou wilt find thy rest."

The cold wind seemed to aid it,
And rushed against my face;
But not for wind nor rustling
Would I my path retrace.
But still I hear the murmur
Of branches hard and bare,
And still the invitation
"Dear youth, come rest thee here!"

FRÜHLINGSTRAUM.

I dreamt of the bright-hued flowers,
As always they blossom in May;
I dreamt of the grass-clad meadows,
And birds that enliven the day.

But when from sleep awakened
At call of chanticleer,
Around was cold and darkness,
And raven-cries burst on the ear.

Who painted those gay leaflets
Which shadow the window-pane?
Yet laugh ye all at the dreamer
Whose dead flowers bloom again.

I dreamt of a pretty maiden,
Who gave me love for love,
Caressing for caressing,
And happiness earth above.

But when from sleep awakened,
The picture passed and gone,
I sat in moody silence,
And felt I was all alone,

Once more I close my eyelids,
My heart beats loud and fast,
When will the winter be over?
When will all my sorrows be past?

DIE BÖSE FARBE.

I long to travel to distant climes,
The merry old world to see,
But everything's so very green
I like neither field nor tree.

I'd pluck the green leaves from every bough,
Swifter than autumn gale,
And sweeping across the meadow-land,
Turn all the grass-blades pale.

Oh! ugly green, I love thee not!
Why dost thou show such spite,
So proud, so bold, so evil-tongued
Toward all that seemeth white?

I long to lay me before her door,
In rain, and tempest and snow,
And tenderly whisper, by day and night,
The simple wordlet, Addio!

And when in forest sounds the horn,
And opens her window light,
Through she will no more look on me,
I yet may gladden my sight.

O bind the band upon thy brow,
The green and faded band;
And let me hear thy voice once more,
And, parting, touch thy hand.

Fourth Concert.

MONDAY, JANUARY 3, 1887.

Franz Schubert . . . . . 1797—1828.

TRIO for pianoforte, violin and violoncello. B flat, Op. 99.

Allegro moderato.
Andante un poco mosso.
Scherzo, allegro.
Rondo, allegro vivace.

Adolf Jensen . . . . . 1837—1879.

CYCLE OF SONGS, "Dolorosa," for an alto voice, with pianoforte accompaniment. Op. 30.

Was ist's, o Vater?
Ich habe bevor der Morgen.
Nicht der Thau und nicht der Regen.
Denke! denke! mein Geliebter.
Ich hab' ihn im Schlafe zu sehen gemeint.
Wie so bleich ich geworden bin.

Ludwig van Beethoven. 1770—1827.

QUARTET for two violins, viola and violoncello. F, Op. 59, No. 1.

Allegro.
Allegretto vivace e sempre scherzando.
Adagio molto e mesto.
Attacca
Allegro (Thème russe.)

Miss Franciska Tauber, contralto—Messrs. Otto Bendix, pianoforte—Leandro Campanari, first violin—Julius Akeroyd, second violin—Daniel Kuntz, viola—Giuseppe Campanari, violoncello.

KNABE PIANO.

FRANK WOOD, PRINTER, BOSTON.

1892

STEINERT HALL.

Three Chamber Concerts

BY

Mr. ARTHUR WHITING,

ASSISTED BY

Miss Gertrude Edmands, Messrs. Franz Kneisel, C. M. Loeffler, Louis Svecenski, Alwin Schroeder and Leo Schultz.

Tuesday Evenings, Nov. 15, Dec. 13 and Jan. 3,

At 8 o'clock.

Season Tickets, with reserved seats . $2.50
Single " " " " . 1.00

On sale at the piano warerooms of the M. Steinert & Sons Co., and at the box office.

The Steinway Piano is used at these Concerts.

THIRD CONCERT. — Jan. 3.

Miss EDMANDS, Messrs. KNEISEL, SVECENSKI, SCHROEDER and WHITING.

BACH. Sonata, E major, for violin and pianoforte.

Adagio. — Allegro. — Adagio. — Allegro.

BRAHMS. Songs.

DVOŘÁK. Quartette, E flat, Op. 87 (1

Allegro con fuoco. — Lento. — Allegro moderato grazioso. — Finale (allegro ma non troppo)

Programme:

Rubinstein—Trio in B flat, for Pianoforte, Violin and Violoncello. Op. 52.

Moderato assai, 6-4.
Andante, 2-4.
Allegro Moderato, 3-4.

Gounod—Spinning and Jewel Song from "Faust,"
Madame Mattei.

Vieuxtemps—Fantasie Caprice, Op. 11.
Miss Marquis.

Meyerbeer—Liete Signori from "Huguenots."
Mrs. Bailey.

Rubinstein—Sonate in D major for Pianoforte and Violoncello. Op. 18.

Allegretto, 6-8.
Allegro molto, 4-4.

Verdi—Cavatina "Tacea la notte," from "Il Trovatore,"
Mrs. New.

Mendelssohn—Andante con moto tranquillo (from Trio in D minor. Op. 49.)

Braga—"Angel's Serenade," (With Violin Obligato by Miss Marquis.)
Madame Mattei.

Whiting—Organ Posteludium in G.

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MISS ROSA MARQUIS, VIOLIN.
MR. A. SCHELLSCHMIDT, VIOLONCELL

Roberts Park Church,

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Present this for ONE Admission.

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ASSISTED BY

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At MEIONAON HALL,

Wednesday Evening, April 5th, at Eight o'clock.

Tickets. $1.00.

To be obtained at Mr. A. P. SCHMIDT'S Music Store, and at the Hall.

The **KNABE PIANO** is to be used on this occasion.

PROGRAMME.

1. TRIO in B flat, op. 52. . . . . *Rubinstein.*

Moderato assai—Andante—Allegro moderato—Allegro appassionato.

Messrs. DANNREUTHER, FRIES and WHITING.

2. *a.* FANTASIE—Homage à Schumann, op. 5. *Moszkowski.*

b. TROIS NOUVELLES ETUDES. . . . *Chopin.*

1. F minor. 2. A flat major. 3. D flat major.

c. IMPROMPTU, F sharp minor, op. 288. *Charles Mayer.*

MR. WHITING.

3. SUITE, D minor, M. S. 'Cello and Piano. *George E. Whiting.*

I. Overture. Introduction and Allegro Brillante.
II. Legends. Adagio.
III. "The Erl-King," (Goethe). Allegro con fuoco.
IV. The Flight of Night. Allegro molto.

Messrs. FRIES and WHITING.

~1902~

EATON-HADLEY TRIO CONCERTS

SECOND SEASON

MRS. JESSIE DOWNER-EATON, PIANO
MR. LOUIS EATON . . . . VIOLIN
MR. ARTHUR D. HADLEY, VIOLONCELLO

ASSISTED BY

MISS OLIVE COOK . . . . . SOPRANO
MISS LENA LITTLE . . . . . CONTRALTO
MR. LEVERETT B. MERRILL . . . . . BASS

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THURSDAY, MARCH 27 1902

TRIO Op. 93 E Flat Major . . . . HUMMEL
ALLEGRO CON MOTO—UN POCO LARGHETTO—ALLEGRO CON BRIO

SONGS

April Weather
My Ain Dear Somebody
My True Love Lies Asleep
Lydia
} MARGARET R. LANG

MISS COOK

TRIO Op. 52 B Flat Major . . . RUBINSTEIN
MODERATO ASSAI—ANDANTE—ALLEGRO MODERATO—MODERATO

THURSDAY, APRIL 3 1902

TRIO Op. 11 B Flat Major . . . BEETHOVEN
ALLEGRO CON BRIO—ADAGIO—TEMA: PRIA CH'IO L'IMPEGNO

Cavatina Se Oppressi Ognor . . . . HALÉVY
Aria Salvator Rosa . . . . . GOMEZ

MR. MERRILL

TRIO Op. 5 B Flat Minor . . . VOLKMANN
LARGO—RITOURNELL (ANDANTE)—ALLEGRO CON BRIO

THURSDAY, APRIL 10 1902

TRIO Op. 100 E Flat Major . . . SCHUBERT
ALLEGRO—ANDANTE CON MOTO—SCHERZO—ALLEGRO MODERATO

SONGS

Timbres Oubliés
Le Flambeau Vivant
} . . C. M. LOEFFLER

MISS LITTLE

TRIO Op. 18 F Major . . . SAINT SAËNS
ALLEGRO VIVACE—ANDANTE—SCHERZO (PRESTO)—ALLEGRO

Verlag von Bartholf Senff in Leipzig.

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	Thl.	Ng.
Saloman, Op. 27. Sechs Lieder für 1 Stimme m. Pfte.	—	25
— Op. 27. No. 6 einzeln. Danke nicht	—	5
Scarlatti, Al., Zwei Liebeslieder f. 1 St. m. Pfte. f. Sopr. od. Ten. No. 1, 2. à	—	7½
— Dieselben f. Mezzosopr. od. Bar. No. 1, 2. à	—	7½
Scarlatti, Dom., Sonate f. Pf. in Cdur herausg. v. *Wilhelmine Szarvady*	—	10
— Drei Sonaten f. Pfte. Für den Concertvortrag bearbeitet von Carl Tausig	—	25
Schubert, Franz. Op. 70. Rondeau brillant f. Pfte. u. Violine. Neue Ausgabe v. *Ferd. David*	1	15
— Op. 90. Zwei Impromptus f. Pfte. Neue Ausgabe. Revidirt von *Julius Rietz*	—	15
Einzeln No. 1, 2. à	—	10
— Op. 94. Momens musicale p. Pf. Neue Ausgabe. Revidirt v. *Julius Rietz*	—	20
Einzeln No. 1—6. à	—	5
— Op. 142. Vier Impromptus f. Pfte. Neue Ausg. Revidirt v. *J. Rietz*	1	—
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— Op. posth. Quartett in Dmoll f. 2 Violinen, Viola und Vcello. Neue Ausg. revid., genau bezeichnet. u. herausgegeben von *Ferd. David*. Partitur 2 Thlr. Stimmen 2 Thlr.		
Arrangement für Pfte. zu 4 Händen von *R. Kleinmichel*	1	10
— Sämmtliche Gesänge f. 1 Singstimme m. Pfte. Neue Ausg. revid. v. *Julius Rietz*.		
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Op. 2. Gretchen am Spinnrade, a. Faust v. *Goethe*.		
Op. 3. No. 1. Schäfers Klagelied, v. *Goethe*.		
Op. 3. No. 2. Meeres-Stille, v. *Goethe*.		
Op. 3. No. 3. Haidenröslein, v. *Goethe*.		
Op. 3. No. 4. Jägers Abendlied, v. *Goethe*.		
Op. 4. No. 1. Der Wanderer, v. *Schmidt v. Lübeck*.		
Op. 4. No. 2. Morgenlied, von *Werner*.		
Op. 4. No. 3. Wanderers Nachtlied, von *Goethe*.		
Op. 5. No. 1. Rastlose Liebe, v. *Goethe*.		
Op. 5. No. 2. Nähe d. Geliebten, v. *Goethe*.		
Op. 5. No. 3. Der Fischer, von *Goethe*.		
Op. 5. No. 4. Erster Verlust, v. *Goethe*.		
Op. 5. No. 5. Der König in Thule, von *Goethe*.		
Op. 6. No. 1. Memnon, v. *Mayerhofer*.		
Op. 6. No. 2. Antigone und Oedip, von *Mayerhofer*.		
Op. 6. No. 3. Am Grabe Anselmo's, von *Claudius*.		
Op 7. No. 1. Die abgeblühte Linde, v. Graf *L. v. Czéchényi*.		
Op 7 No. 2. Der Flug der Zeit, v. Graf *L. v. Czéchényi*.		
Op. 7 No. 3. Der Tod u. das Mädchen, von *Claudius*.		
Op. 8. No. 1. Der Jüngling auf d. Hügel, v. *Hüttenbrenner*.		
Op. 8. No. 2. Sehnsucht, v. *Mayerhofer*.		
Op. 8. No. 3. Erlafsee, v. *Mayerhofer*.		
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Op. 12. No. 3. Gesänge des Harfners aus Wilhelm Meister, v. *Goethe*. III.		
Op. 13. No. 1. Der Schäfer u. d. Reiter, v. *Friedr. de la Motte Fouqué*.		
Op. 13. No. 2. Lob der Thränen, v. *A. W. v. Schlegel*.		
Op. 13. No. 3. Der Alpenjäger, v. *Mayerhofer*.		
Op. 14. No. 1. Suleika, von *Goethe*.		
Op. 14. No. 2. Geheimes, v. *Goethe*.		
Op. 19. No. 1. An Schwager Kronos, von *Goethe*.		
Op. 19. No. 2. An Mignon, von *Goethe*.		
Op. 19. No. 3. Ganymed, v. *Goethe*.		
Op. 20. No. 1. Sei mir gegrüsst, von *Fr. Rückert*.		
Op. 20. No. 2. Frühlingsglaube, v. *Uhland*.		
Op. 20. No. 3. Hänflings Liebeswerbung, von *Fr. Kind*.		
Op. 21. No. 1. Auf d. Donau, v. *Mayerhofer*.		
Op. 21. No. 2. Der Schiffer, v. *Mayerhofer*.		
Op. 21. No. 3. Wie Ulfru fischt, v. *Mayerhofer*.		
Op. 22. No. 1. Der Zwerg, v. *M. v. Collin*.		
Op. 22. No. 2. Wehmuth, v. *M. v. Collin*.		
Op. 23. No. 1. Die Liebe hat gelogen, von *Graf v. Platen*.		
Op. 23. No. 2. Selige Welt, von *J. Senn*.		
Op. 23. No. 3. Schwanengesang, von *J Senn*.		
Op. 23. No. 4. Schatzgräbers Begehr, von *Fr. v. Schober*.		
Op. 24. No. 1. Gruppe aus dem Tartarus, von *Schiller*.		
Op. 24. No. 2. Schlummerlied, v. *Mayerhofer*.		
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3. Halt.		
4. Danksagung an den Bach.		
5. Am Feierabend.		
6. Der Neugierige.		
7. Ungeduld.		
8. Morgengruss.		
9. Des Müllers Blumen.		
10. Thränenregen.		
11. Mein.		
12. Pause.		
13. Mit dem grünen Lautenbande.		
14. Der Jäger.		
15. Eifersucht und Stolz.		
Schubert, Franz. Sämmtl. Gesänge. Bd. 3.		
16. Die liebe Farbe.		
17. Die böse Farbe.		
18. Trockne Blumen.		
19. Der Müller und der Bach.		
20. Des Baches Wiegenlied.		
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Op. 31. Suleika's zweiter Gesang aus d. westöstlichen Divan, von *Goethe*.		
Op. 32. Die Forelle, von *Schubart*.		
Op. 36. No. 1. Die zürnende Diana, von *Mayerhofer*.		
Op. 36. No. 2. Nachtstück, v. *Mayerhofer*.		
Op. 37. No. 1. Der Pilgrim, von *Schiller*.		
Op. 37. No. 2. Der Alpenjäger, v. *Schiller*.		
Op. 38. Der Liedler, Ballade von *Kenner*.		
Op. 39. Sehnsucht, von *Schillsr*.		
Op. 41. Der Einsame, von *Carl Lappe*.		
Op. 43. No. 1. Die junge Nonne, von *Craigher*.		
Op. 43. No. 2. Nacht und Träume, von *Schiller*.		
Op. 44. An die untergehende Sonne, von *Kosegarten*.		
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Op. 52. No. 5. Norman's Gesang aus *Walter Scott's* Fräulein vom See.		
Op. 52. No. 6. »Ave Maria.« Ellens dritter Gesang aus *Walter Scott's* Fräulein vom See.		
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Op. 57. No. 2. Die Berge, v. *Fr. Schlegel*.		
Op. 57. No. 3. An den Mond, von *Hölty*.		
Op. 58. No. 1. Hektore Abschied, von *Schiller*.		
Op. 58. No. 2. Emma, von *Schiller*.		
Op. 58. No. 3. Des Mädchens Klage, von *Schiller*.		
Op. 59. No. 1. Du liebst mich nicht, von *Platen*.		
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Op. 59. No. 3. Du bist die Ruh', von *Rückert*.		
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5. Der Lindenbaum.		
6. Wasserfluth.		
7. Auf dem Flusse.		
8. Rückblick.		
9. Irrlicht.		
10. Rast.		
11. Frühlingstraum.		
12. Einsamkeit.		
13. Die Post.		
14. Der greise Kopf.		
15. Die Krähe.		
16. Letzte Hoffnung.		
17. Im Dorfe.		
18. Der stürmische Morgen.		
19. Täuschung.		
20. Der Wegweiser.		
Schubert, Franz. Sämmtl. Gesänge. Bd. 7.		
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Op. 109. No. 3. An eine Quelle, von *Claudius*.		
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4. Ständchen.		
5. Aufenthalt.		
6. In der Ferne.		
7. Abschied.		
8. Der Atlas.		
9. Ihr Bild.		
10. Das Fischermädchen.		
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Inhalt:		
1. Erlkönig.		
2. Gretchen am Spinnrad.		
3. Haidenröslein.		
4. Wanderer.		
5. Lob der Thränen.		
6. Suleika.		
7. Geheimes.		
8. Sei mir gegrüsst.		
9. Frühlingsglaube.		
10. Schlummerlied.		
11. Wohin?		
12. Der Neugierige.		
13. Ungeduld.		
14. Eifersucht.		
15. Die liebe Farbe.		
16. Die böse Farbe.		
17. Trockne Blumen.		
18. Suleika's II. Gesang.		
19. Forelle.		
20. Alpenjäger.		

	Thl.	Ng.
Schubert, Franz. Auswahl der beliebtesten Lieder etc.		
21. Die junge Nonne.		
22. Norman's Gesang.		
23. Ave Maria.		
24. Du bist die Ruh.		
25. Erstes Lied der Mignon.		
26. Zweites Lied der Mignon.		
27. Lindenbaum.		
28. Rückblick.		
29. Die Post.		
30. Frühlingssehnsucht.		
31. Ständchen von Rellstab.		
32. Aufenthalt.		
33. Fischermädchen.		
34. Am Meer.		
35. Der Doppelgänger.		
36. Ständchen von Shakespeare.		
Schubert, F. L. Perlen des Orients. Orient. Volksl. übertr. für Pfte. Heft 1—3. à	—	15
Schulhoff, J. Op. 39. Souvenir de Kieff. Mazurka pour Pfte.	—	15
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» 2. Jäger auf der Lauer.	—	5
» 3. Einsame Blumen	—	5
» 4. Verrufene Stelle	—	5
» 5. Freundliche Landschaft	—	5
» 6. Herbergo	—	10
» 7. Vogel als Prophet	—	10
» 8. Jagdlied	—	10
» 9. Abschied	—	10
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— Op. 134. Dasselbe f. Pfte. solo	1	—
Seeling, Op. 2. Loreley. Characterstück für Pfte.	—	15
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Herausgegeben von **Bartholf Senff.**

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